

# THE MUSICAL TIMES

VOL. XI.

FEBRUARY, 1893.

NO. 2.

(PUBLISHED WEEKLY)

METROPOLITAN

## COLLEGE OF MUSIC

(FORMERLY METROPOLITAN CONSERVATORY)

Full Term Opened September 15th.

Four Sessions of Ten Weeks Each.

Pupils Admitted at Any Time.

Pianoforte Teachers' Certificates. Examiners:  
William Newton, Mus. Doc. A. C. M., and  
Albert Ross Parsons, A. C. M.

This College has no equal for thoroughness of instruction and the absolute safety of the methods.

The Voice Department, headed by H. W. Greene, supported by Emilio Agramonte in the Operatic Department, Charles B. Hawley in Oratorio and Interpretation, and R. M. Davenport and E. Presson Miller in Technical Training, offers without question the best advantages for vocal study to be found in America.

The Pianoforte Department is under the personal direction of Professor Albert Ross Parsons, assisted by H. T. Staats, H. G. Hancock, M. D., M'Le Etelka Ussan, M'Le Aarup, and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelley.

The Department of Violin and Orchestral Instruments is under the direction of Clifford Schmidt, the eminent concert master of the Seidl Orchestra, who, in conjunction with Mr. Parsons, secures to the College the important advantage of the study of chamber music and general ensemble practice.

In association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the College is the Residence Department for ladies, where pupils from a distance are accommodated with board and every facility for practice and study.

The studies of Harmony, Counterpoint, and Fugue are conducted on a scale of excellence not to be found in any American college.

The Managing Board of the Metropolitan College of Music are:—

DUDLEY BUCK, President.

A. R. PARSONS, Vice-President.

H. R. SHELLEY, Director of Dep't of Theory.

C. B. HAWLEY, Musical Director.

EMILIO AGRAMONTE, Director of Opera Sch.

H. W. GREENE, Secretary and Treasurer.

SEND FOR CIRCULAR.

19 and 21 E. 14th Street,  
NEW YORK CITY.

## Method for the Piano.

BY

CHAS. W. LANDON.

PRICE \$1.25.

This work is especially designed to meet the want of the popular student with mediocre ability. It contains all the ideas of recent pianoforte playing. The author is a well-known practical teacher, and author of a similar work for the Reed Organ, which is now generally used for instruction on that instrument. It will be well for every teacher to examine this new work, which will be ready in a short time.

## Studies in Melody Playing.

BY

HAMILTON C. MACDOUGALL.

PRICE \$1.25.

The phenomenal success of Volume I has encouraged Mr. Macdougall to issue the second volume, which will be similar in style to Volume I. It is a collection of chaste, easy, short, and interesting pieces, with annotations and close fingering. The collection will surpass anything in this line yet published.

### CONTENTS—VOLUME II.

WILM. X. V. Op. 81, No. 1.	To Begin With
VOLKMANNS Op. 57, No. 8.	Folk Song
SHALOWSKY Op. 29, No. 17.	German Song
GUILLOT, C. Op. 149, No. 1.	Polka Dance
SHYTTLE, L. Op. 29, No. 12.	Good Night
MACDOUGALL, H. C.	Christmas Carols
WILM. X. V. Op. 81, No. 12.	Cradle Song
KAVANAGH	Adagio
RUMBLEY	Romance
KULLA, A. Op. 61, No. 12.	Polka
SHALOWSKY, Op. 29, No. 19.	Italian Song
WILM. X. V. Op. 81, No. 2.	Humor
LECHNER, H. Op. 24.	Scherzo
SOHN, Op. 100.	Little Love Song
SHYTTLE, L. Op. 81, No. 11.	Fairy Tale

THEODORE PRESSER, Publisher,  
PHILADELPHIA, PA.

A  
R  
O  
L  
O

## CONTENTS

Musical Items.	PAGE
Re Thoroughly. E. E. Southworth.	29
Benefit of Side Stables. W. H. Paine.	30
Time Production. Parlo F. Davis.	31
Flutes and Tenors. M. Tracy.	31
The Work of Pianists. J. Chapp.	31
Precision of Touch. J. Chapp.	31
A Course Chronological History, etc.	32
A Revolution in the Teaching of Fugue. E.	32
Questions and Answers	32
Reed Organs Artificially Considered. G. W.	34
London.	34
Preserving and Retaining Pupils.	34
The Left Hand. A. Gooden.	34
A Common Pitfall. Henry Fisher.	34
For Parents to Answer.	34
Influence of the Teacher's Personality.	34
Piano Studies: A Retrospect and Present View	34
Teaching Musical Taste. Henry B. Ewing.	36
Slow Study. A. Gooden.	36
Singing for Piano Pupils. W. H. East.	37
Musical as a Profession. M. Buckley.	37
Development of Piano Music. Dr. H. A. Clarke.	38
Hints and Hints.	38
Where Does Teachers' Skill Begin? C. W. Green.	39
Composers and Inspiration. G. R. Chaschall.	39
Memorizing Music.	39
Piano Practice and Character Building. E. E.	39
Ferry.	40
Elements of a Successful Teacher. T. L. Richley.	40
Tiring the Pupils. E. Jessly.	40
New Publications.	41
Two Against Three. E. A. Palmer.	41
Publisher's Note.	42

### MUSIC.

#### PRICE SHEET FORM.

The Swallows. Op. 14. E. Gooden.	30
In the Woods. Op. 29. Edward Widdings.	30
German Song. Tschakowsky.	15
The Fairy Fiddlers. A. Gooden.	30
March. Op. 66, No. 6. E. Gooden.	40

# THE ETUDE.

**NOVELLO, EWER & CO.**  
Music Publishers and Importers,  
NEW YORK AND LONDON.

**C. SCHIRMER,**  
PUBLISHER and IMPORTER,  
35 UNION SQUARE,  
NEW YORK.



**BREITKOPF & HÄRTEL,**  
Music Publishers,  
LEIPZIG, BRUSSELS, LONDON,  
AND AT  
15 East 17th Street, New York.

## THEORETICAL WORKS.

Paper. Cloth.

Gervinus, V. Naturgemässe Ausbildung in  
Organo und Klavier mit besonderer  
Rücksicht auf geschichtliches Unter-  
richt nebst einer Harmonielehre und einer  
gewählten Sammlung von Liedern und  
Klavierstücken. Eleg. Cloth Binding, net.  
\$5 00

Hauptmann, M. The Nature of Harmony  
and Metre. Trans. by W. E. Heikhoote.  
— The same in German ..... \$2 65 3 25

Jadassohn, Allgemeine Musiklehre (new)  
— Manual of Harmony. Translated by  
P. Torek and H. B. Passmore. 4th Ed.  
— The same in German ..... 1 85 2 00

— Exercises and Examples to the Manual  
of Harmony (English and German) ..... 80 1 25

— Erläuternde Anmerkungen für die Be-  
arbeitung der Aufgaben des Lehr-  
buches der Harmonie ..... 15

— A Course of Instruction on Canon and  
Fugue. Translated by G. Tyson-Wolf  
— The same in German ..... 1 25 1 75

— Treatise on Single, Double, Triple and  
Quadruple Counterpoint. New Ed.  
— The same in German ..... 85 1 40

— Book of Exercises for the Study of  
Counterpoint. (English and German) 1 60 2 00

— Erläuternde Anmerkungen für die Be-  
arbeitung der Aufgaben im Lehrbuch  
der Kontrapunkte ..... 15

— Die Formen in den Werken der Ton-  
kunst ..... 1 00 1 50

— Instrumentation ..... 2 00 2 60

— Die Kunst zu moduliren und zu poly-  
phieren ..... 1 25 1 75

— Singing Tutor. Paper ..... 1 50

Koehler, Louis. Allgemeine Musiklehre. 1 70 2 30

Lohe, J. C. Lehrbuch der musikalischen  
Komposition:  
Bd. I. Harmonielehre ..... 2 65 3 40

II. Instrumentation ..... 2 35 4 00

III. Fuge, Kanon und Kontrapunkt. 4 00 5 25

IV. Die Oper ..... 3 35 4 00

Mars, A. B. Allgemeine Musiklehre ..... 2 65 3 40

Remer, Fr. Gesang-Schule ..... 1 50

Richter, E. P. Manual of Harmony.  
Translated by J. F. Morgan ..... 2 00

— The same in German ..... 1 00 1 50

— A Treatise on Canon and Fugue.  
Translated by Fr. Taylor ..... 1 00 1 50

— The same in German ..... 1 00 1 50

— A Treatise on Counterpoint. Trans-  
lated by Fr. Taylor ..... 1 50 2 10

— The same in German ..... 1 50 2 10

Richter, A. Aufgabenbuch zu E. F.  
Richter's Harmonielehre ..... 35 90

— Aufgabenbuch zu E. F. Richter's  
Kontrapunkte ..... 50 1 10

— Book of Exercises to accompany E.  
F. Richter's Manual of single and  
double Counterpoint ..... 1 25

R. Schumann's Gesammelte Schriften über  
Musik und Musiker. 4 Aufl. (Jansen).  
New Enlarged Edition. 2 Vols. .... 4 00 5 00

Wolffahrt, H. Wegweiser zum Komponiren  
— Vorschule der Harmonielehre. 5 Aufl. 35 75

— Modulationsschule ..... 35 75

## MUSIC WRITING BOOKS.

Breslaur, A. Complete Course in Musical Pen-  
manship. With annotations and translated by  
Gans. 4 Books, complete ..... 75

— Singly ..... each 20

(Edition of the New England Conservatory of  
Music, Boston.)

Goetze, Helmar. Exercises in writing music (and at  
the same time exercises in singing) ..... net \$1 00

EDMUND PAULUS, Markneukirchen, Saxony,  
Manufacturer of all kinds of Musical  
Instruments and Strings.

BREITKOPF & HÄRTEL, New York, Sole U. S. Agents.

## RECENT PUBLICATIONS.

**BUSSLER, LUDWIG.**

Harmonic Exercises at the Pianoforte for  
Beginners and Advanced Pupils; 42 Exercises  
in clear and simple arrangement.  
Flex. Cloth, Net, \$1.00

Elements of Notation and Harmony; with 85  
Exercises, for Use in Public Institutions of  
Learning and for Self-Instruction. Trans-  
lated from the 5th revised and enlarged  
edition by Dr. Th. Baker.  
Flex. Cloth, Net, \$1.25

Elementary Harmony, A Practical and Thorough  
Course in 64 Exercises, adapted for  
Public and Private Teaching and Self-  
Instruction. Translated from the second  
German edition by Dr. Th. Baker.  
Flex. Cloth, Net, \$1.25

**GOETSCHSIUS, PERRY.**

The Material used in Musical Composition.  
A System of Harmony. (Second thoroughly  
revised, simplified, and slightly enlarged  
edition.)  
Cloth, Net, \$2.50

**KLAUWELL, DR. OTTO.**

On Musical Execution. An Attempt at a Sys-  
tematic Exposition of the Same, primarily  
with Reference to Piano-playing. Trans-  
lated by Dr. Th. Baker.  
Flex. Cloth, Net, 75c.

**NIECKS, FR.**

A concise Dictionary of Musical Terms.  
Cloth, Net, \$1.00

**PROUT, EBENEZER.**

Harmony; Its Theory and Practice. New  
edition.  
Cloth, Net, \$2.00

Key to the Exercises in Harmony.  
Cloth, Net, 80c.

Additional Exercises to Harmony.  
Cloth, Net, 60c.

Key to the Additional Exercises to Harmony.  
Cloth, Net, \$1.00

Counterpoint: Strict and Free.  
Cloth, Net, \$2.00

Additional Exercises to Counterpoint: Strict  
and Free.  
Cloth, Net, \$1.00

Double Counterpoint and Canon.  
Cloth, Net, \$2.00

Fugue.  
Cloth, Net, \$2.00

**RIEMANN, DR. HUGO & DR. CARL FUCHS**

Practical Guide to the Art of Parsing. An  
Exposition of the Views determining the  
Position of the Parsing-Marks by means  
of a complete thematic, harmonic, and  
rhythmic Analysis of classic and romantic  
Compositions.  
Flex. Cloth, Net, 75c.

**RIEMANN, DR. HUGO.**

Catechism of Musical Instruments (Guide to  
Instrumentation).  
Paper, Net, 80c.; Flex. Cloth, Net, \$1.00

**SHEPARD, F. H.**

Piano-Touch and Scale. An Analysis of  
the Fundamental Principles of Touch and  
their proper Development; together with a  
Review of the Difficulties in Scale-playing  
and their Remedies. Flex. Cloth, Net, 75c.

Church Music and Choir Training. Treating  
of the Management of Boys' Voices and  
the Proper Rendition of Church Music.  
Flex. Cloth, Net, 75c.

## 500 Fugue Subjects. Arthur W. Marchant.

Hand Gymnastics. T. Ridley Preston.

Musical Ornamentation. Ed. Danneberg. (In the  
Press.)

Pianoforte Method. Walter Madden. \$1 25

Violin Method. Otto Pabst. 1 00

Celebrated Violin School. Louis Spohr. 6 00

Voice Training Exercises. Emil Schenk and Charles  
W. Pearce. 60

Twenty-five Lessons, Organ. 50

Forty Lessons for Contralto. Organ. 50

Fifty Lessons, Medium Voice. Organ. 50

Treatise on Choir and Chorus Singing. Edm.  
Supplemental Book of Exercises. Henry Gade. 40

A Singing Book for Public Schools and Choir  
Boys. Alfred Gilbert. 20

Two-Part Motet. Jesse Higgins. 40

Five Minutes Exercises. Florence A. Marshall. 40

Thorough Bass School. Mozart. 40

Manual of Singing. Richard Mann. 40

Voice and Vocal Art. Sabina Novelli. 40

Vocal School. Sabina Novelli. 40

Daily Vocal Exercises. Pauer. 1 00

The Elementary Principles of Music for Pub-  
lic Schools. Edward D. Bessell. 75

Instructions for the Guidance of Singing  
Schools and Choral Societies. Slicher. 2 00

Method of Singing. Stockhausen. 2 00

Harmony. Henry Gade. 1 00

Practical Harmony. W. S. Rockstro. 75

Key to Practical Harmony. W. S. Rockstro. 60

History of Music. W. S. Rockstro. 75

The Rules of Counterpoint. W. S. Rockstro. 75

The Music of the Middle Ages. John Salzer. 1 00

A Treatise on Harmony. John Salzer. 1 00

A Theory of Music. Louis Gilman. Three books, each  
40

The Growth of the Musical Scale and of Modern  
Harmony. J. M. Cape. 2 00

Harmony and Thorough Bass. A. R. Gaul. 1 25

A Treatise on Counterpoint and Fugue.  
Charabini. 2 50

General Musical Instruction. Dr. Adolf B. Marx. 2 50

A Treatise on Modern Instrumentation and  
Composition. Hector Berlioz. 4 00

A Dictionary of Musical Terms. Sir John Salzer. 3 00

A General History of the Science and Practice  
of Music. Sir John Hawkins. Two volumes, each  
4 00

Three volumes, containing the Portraits. 6 40

The Organ. Prof. Andriessen. 1 60

The Art of Organ Playing. W. T. Best. Part 1. 1 25

The Art of Organ Playing. W. T. Best. Part 2. 90

A Progressive Introduction to Playing the  
Organ. John Hiles. 2 00

Daily Studies and Complete Pedal Scales.  
G. Loh. 2 50

Practical Organ School. C. H. Rink. Orling Falls.  
Cloth, H. 80; or 15 books, each. 1 00

Complete Practical Organ School. F. Schneider.  
Paper, \$1 00; boards. 1 50

Studies for Pedal Playing. F. Schneider. 2 25

Chromatic Scales, and Exercises. F. Schneider. 1 15

Forty-eight Trios for Manus and Pedal Ob-  
ligato. F. Schneider. 2 15

The Organ Primer. John Salzer. (Novello, Ewer &  
Co's Primer, No. 1.) Paper cover, 15 cts; paper bound. 1 00

Instruction Book for the Organ. Charles Stegall. 1 20

The Organ, its History and Construction.  
Edward J. Hopkins. Complete in one volume, H. 80;

also in five parts, cloth, each. 2 00

Life of Mozart. Edward Holmes. 1 volume. 10 00

Life of Chopin. Frederick Nocks. 2 volumes. 12 00

Life of Bach. Philip Spitta. 2 volumes. 40

Letters from Bayreuth. Joseph Benetz. 40

The Literature of National Music. Carl Engel. 2 00

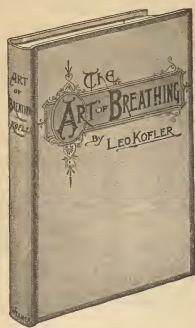
FOR SALE BY

**THEO. PRESSER,**

1704 Chestnut St.,

Philadelphia.

## TWO NOTES



Elegantly Bound.

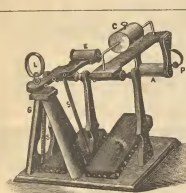
Second Edition.

A Book for Everybody who wishes to use his  
Artistically and Hygienically.

N. B.—This is a revised and enlarged ed.  
the well-known book, "The Italian School  
Singing," which is out of print.

**LEO KOFLER,** SPECIALIST FOR ALL  
Singer, teacher to students of the  
Apply by letter.

LADIES FROM ABROAD can be accom-  
MODATED by  
MRS. L. RAY



—THE—  
**STUDENT'S TECHNIQUE.**  
PRICE \$12.

for developing and enlarging the techni-

Employed by eminent pianists in  
sonal use. Hundreds of teachers testifi-  
cations and their pupils.

As this new method marks a most  
ing, all piano players should make their  
upon "SENSITIVE PIANO TOUCH, AND  
MENT," sent free, on application to

**J. HOWARD**

Sole Agent for the Bro-

307 and 309 Wabash Ave.

CHICAGO.



## HALLET & DAVIS' PIANOS.

More than 200 Pianos Sold to Schools  
and Colleges in 1891.

CORRESPONDENCE SOLICITED.

BOSTON, - MASS.

## THE HENRY F. MILLER PIANOS.

HENRY F. MILLER & SONS'  
PIANO COMPANY,  
BOSTON. PHILADELPHIA.

Manufactory, Wakefield, Mass.



CATALOGUES FREE.  
323 TO 333 SO. CANAL STREET.

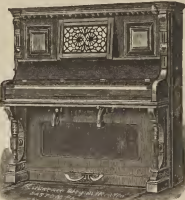
The Jno. Bergstrom Organ Mfg. Co.,  
BUILDERS OF  
CHURCH, PIPE ORGANS, CONCERT,  
CHAPEL, CHAMBER,  
OFFICE, 203 TEMPLE COURT,  
FACTORY, 1627-1629 S. E. FIFTH STREET,  
MINNEAPOLIS, MINN.

Catalogues and Estimates upon Application.

## LAWRENCE ORGAN MANUF'G CO., SEVEN-OCTAVE LAWRENCE CONCERT GRAND ORGANS,

ESTABLISHED 1885. 320 and 322 S. Tenth St., and 939 and 941 Walnut St., EASTON, PA., U.S.A.

Our Concert Grand Organs  
designed as to insure the *Most Beautiful*  
operation by the knees. This does  
which often, through damp weather,  
ance. The appearance of the Organ  
*Piano*. By a peculiar construction  
possible, forming a *qualifying* box  
ity is obtained, differing from all  
gradations of tone become possible.  
design, and voiced so that the most  
can be executed without difficulty,  
worthless imitations of this instru-  
kindred names.



have no stops, but are so con-  
trolled by the use of two levers  
away with a complicated stop action,  
causes much trouble and annoy-  
is that of a handsome Upright  
of the Case, hitherto considered im-  
a remarkable resonating Pipe qual-  
Reed Organs, and the most exquisite  
The Reeds are the best patented  
brilliant *Allargando* or *Staccato* music  
the same as on a Piano. Beware of  
ment styled "Piano Organs" and  
WRITE FOR PRICES.

Every Genuine Carpenter

Quality—First.  
Price—Second.

THAT'S what you want to remember when about  
to purchase an organ,—that's the principle on  
which 60,000 CARPENTER ORGANS have been  
constructed. If your local dealer does not sell them,  
write us direct; we can deal with you just as well  
as though you called at our factory, because we will  
send any organ you select on test trial and pay all  
freights if not perfectly satisfactory. No risk for  
you; that's left to us. A catalogue can be had for  
the asking; it will give you some valuable information  
about GOOD ORGANS.

E. P. CARPENTER CO.,  
BRATTLEBORO, VT., U. S. A.

Organ Bears This Trade Mark.

## CHASE BROS. PIANOS.



The Standard for Excellence and Durability.

MANUFACTURED IN ALL STYLES OF  
GRANDS and UPRIGHTS

CHASE BROS. PIANO CO.,

Factories: Grand Rapids and Muskegon, Michigan.  
Send for Illustrated Catalogue.

## Bidwell Pocket Hand Exerciser FOR PIANISTS.

A complete, durable, and exceedingly practical hand gymnasium  
for preparing the hands for key-board work. Weighs only 2 ounces.  
Send for circular.

G. HUDSON BIDWELL, 15 Court St., UTICA, N. Y.

## Wm. Knabe & Co. GRAND, SQUARE, and UPRIGHT PIANO-FORTES

These Instruments have been before the Public for over  
fifty years, and upon their excellence alone  
have attained an

UNPURCHASED PRE-EMINENCE,  
Which establishes them as  
UNEQUALED

—12—  
Tone, Touch, Workmanship, and Durability!

Every Piano Fully Warranted for 5 Years.

WM. KNABE & CO.,  
22 and 24 E. Baltimore Street, BALTIMORE.  
148 Fifth Ave., near 50th St., NEW YORK.  
817 Pennsylvania Ave., WASHINGTON, D. C.

Music Teachers Wanted.  
American College and Public School Directory.  
SEND FOR CIRCULAR.

Cantatas for Small Choral Societies.

"MRS. SPEAKER."

About 9 dozen copies, just imported from Novello. To be sold cheap

"JOHN GILPIN."

HOW READY.

Address the Composer,  
A. W. BOEST, 3602 Hamilton St., Phila., Pa.



SOMETHING ENTIRELY NEW.

## Landon's Reed Organ Me

Price \$1.50. By CHAS. W. LANDON. Foreign Fi

This Method is something entirely new. Ev  
is especially arranged for the Reed Organ.  
selected from the best composers. Each piec  
only annotated, analyzed, and every possible  
the pupil as to the best way of practicing and le  
Pieces are carefully graded. Every difficult  
prepared in an easy and attractive form.  
Organ Touch is clearly explained (a hitherto  
feature). Phrasing is successfully taught. The  
wherefores of every point are clearly given. Ma  
and beautiful Reed Organ Effects are fully illu

Send for a Sample Copy.

THEO. PRESSER, Publisher

1704 Chestnut St., Philadelphia

## The Technic

A MECHANICAL APPLIANC

FOR THE

Development of Piano Te

Price, Teacher's Size, - \$25

Price, Student's Size, - \$15

Liberal deduction to the profession.

Send for circular giving full information  
Address

THEODORE PRESSE

1704 CHESTNUT STREET, PHILADELPHIA

Arthur P. Schmidt,  
154 TREMONT ST., BOSTON, MASS.,  
**MUSIC PUBLISHER,**  
SOLE AGENT IN THE UNITED STATES FOR  
Henry Litolff, Brunswick, Germany; The Edwin Ash-  
down Collection; Edition Chanoit (Violin Music),  
and the Vienna Conservatory Edition of the  
PIANOFORTE CLASSICS.

### MUSIC FOR EASTER. SONGS.

Becker, R. Easter Song. Soprano in C..... 30  
Cutter, Benj. Christ Art thou (Soprano or Tenor in D)..... 40  
Lynes, Frank. The Glad Easter Morning. Soprano or  
Tenor in G; Alto or Baritone in E..... 60  
Four No. 10, 10, 10, 10 (Soprano or Tenor in G)  
— (Alto or Baritone in D)..... 60

### FOR QUARTETTE OR CHORUS.

Himmelschelle, W. L. Hosanna to the Prince..... 10  
Carr, F. Osmunda. If ye then be Rich..... 12  
Carnall, Arthur. Christ our Passover..... 12  
Chadwick, G. W. Hail all Hail the Glorious Morn'g  
— (Chorus)..... 12  
Cutter, Benj. Daybreak in the East..... 12  
Foster, H. B. Awake, Glad Soul, Awake..... 12  
Haines, G. T. Christ the Lord is Born..... 12  
Hinton, J. L. The Lord Waked us Out of Sleep..... 12  
Lynes, Frank. The Lord is Born..... 12  
Marston, G. W. Christ our Passover..... 12  
Maker, P. C. Awake, Thou Thicket of the Forest..... 12  
Martha, G. T. As it Began to Dawn..... 12  
Nieland, H. E. Now is the Time..... 12  
Parker, J. C. D. Christ in Bondage..... 12  
Price, C. E. R. Now when Jesus was Born..... 12  
Smallwood, W. I have set God always before me..... 12  
— (Thanks to God)..... 12  
Watson, M. Oh! give thanks unto the Lord..... 12

### NOVELTIES IN SCHMIDT'S OCTAVO EDITION.

MIXED VOICES. (SACRED.)  
E. W. Hanson. Festival Anthem. "Hail Him, all Ye  
Peoples"..... 12  
Mrs. H. A. Beach. Festival Jubilate..... 12  
J. H. Brewer. O Thou that Hearest Prayer..... 12  
— O Lamb of God..... 12  
— Blessed be the Father..... 12  
G. W. Marston. The Land Beyond the Sea..... 12  
— Jerusalem, the Golden..... 12  
— Nearer My God to Thee..... 12  
— Break Thou into Joy (Hallelujah)..... 12  
Gro. B. Vestin. Today is surely striking..... 12  
Mason, Brown. I will call upon the Lord..... 12  
Hayden-Brown. Surely the Dictation..... 12  
Harvey Murray. I will Exult Thee..... 12  
Aldrich. In Thy Will do I put My Trust..... 12  
J. H. Brewer. How Love to Thee, O Christ..... 12  
— O Jesus, Thou art Standing..... 12  
— O Jesus, Thou art Standing..... 12  
O. H. Brown. The Sabbath Morn'g..... 12  
— Kiss the Day's Perils..... 12  
H. H. Cowen. Light in Darkness..... 12  
W. Macfarren. Praise Ye the Lord..... 12

### LADIES' VOICES.

G. P. Ritter. Hymn of Trust..... 12  
Brown. The Will of Eve is Falling (Soprano Solo)..... 12  
G. W. Marston. Brown Time (Trio)..... 12  
— The River of Truth (Trio)..... 12  
— Yeager Song (Trio)..... 12  
The Night and the Thousand Eyes..... 12  
J. L. Rockwell. Youth (Solo)..... 12  
— On the River (Trio)..... 12  
— Marching Song (Trio)..... 12  
— Tally-Ho! (Trio)..... 12  
— Yeager Song (Trio)..... 12  
— Waits for the Lord (Trio)..... 12  
G. W. Marston. When Green Leaves Come Again..... 12  
— The Sands of Des..... 12

### MEN'S VOICES.

F. Hiller. Hope..... 12  
W. Brach. Salamis..... 12  
J. Rheinberger. Salamis von Ierusalem..... 12  
W. Brach. Salamis Song of Triumph..... 12  
J. W. Calvert. The Forge Song..... 12  
G. Schreker. Jured Night..... 12  
C. Goldmark. Calm Sea and Happy Voyage..... 12  
H. Ewer. Salamis Song..... 12  
J. H. Brewer. O! in the Silly Night..... 12  
— The Fisher's Song..... 12  
F. Engel. Cuddy Song..... 12  
J. H. Brewer. Sing Song Music was Given..... 12  
N. Delf. The Twilight Falls Before Me..... 12

### CANTATAS AND CHORAL WORKS.

Mrs. H. A. Beach. Festival Jubilate..... 12  
G. W. Chadwick. Phoenix Express. (The Dying Pil-  
— not set..... 12  
Arthur Foote. The Skeleton in Armour. Piano Score..... 75  
Frank Lynes. Cantata: The Curlew Bell. Op. 18..... 60  
G. W. Marston. David. Sacred Dramatic Cantata. (In  
— not set..... 12  
Geo. E. Whiting. Dream Pictures. Op. 19..... 75

Complete Graded Catalogue and Piano Teachers'  
Manual sent free upon application.  
Mail Orders solicited and promptly filled  
to all parts of the Country.

## THE MUSIC REVIEW

FOR JANUARY, 1893.

A Paper on the  
Robert Franz Songs,  
By J. S. FAY CLEVE.  
The First Installment of an Article on  
Experiments in Musical Expressiveness,  
By BENJAMIN IVES GILMAN,  
Professor of Psychology in Clark University.  
Annotations and Aesthetic Analysis  
of the Sonata and Preller from Freischütz,  
Translated from Dora, with some selections from G. Mahler.  
Goethe on Music. Bach, No. II.  
Two Translations from the German.

The Regular Installment of  
Introduction to Interpretation of Beethoven's  
Piano Works.

Literary Programme  
of the St. Cecilia Society, of Duluth, Minn.  
Story of Camillo Urso.

The Graded Thematic Manual for Piano-forte Teachers  
contains Material for the Fourth and Fifth Grades.  
The Tonal Review of Music Recommended.  
Subscription price \$1.50 per year, single copies 35 cts.

Those wishing back numbers from October, 1891, and for the  
year commencing with the October, 1892, number, can have both by  
sending \$1.50.

CLAYTON F. SUMMY, Publisher,  
174-176 Wabash Avenue, Chicago, Ill.



## GUITARS

In the selection of a Guitar  
or any other instrument, the  
purchaser must use exceeding  
care. Our instruments we guar-  
antee to give satisfaction in  
every particular, and especially  
recommend our \$10 and \$18  
styles,—our own manufacture.

VIOLIN OUTFITS, including  
substantial case, extra set of strings, rosin,  
etc., \$10 and upward.

BANJOS. All the leading makes at \$5,  
\$8, \$10, \$12, \$15, \$20, and  
upward.

Mandolins, Zithers, Flutes, Cornets

—in fact, everything in the line of Musical  
Instruments, at prices 20 to 60 per cent. less  
than asked by other dealers for the same qual-  
ity of goods.

To Teachers and Students we make special  
terms, and it will pay YOU to write for our  
Illustrated Catalogue at once.

F. H. GRIFFITH & CO.,  
Mention  
The Etude. 1102 Chestnut St., Phila., Pa.

The best, if not the only, School of Technic  
KNOWN TO  
PIANOFORTE PEDAGOGICS.

## TOUCH AND TECHNIC.

BY DR. WM. MASON.

THEODORE PRESSER, 1704 Chestnut St.,  
Philadelphia, Pa., Publisher.

### IN FOUR BOOKS:

PART I.—The Two-Finger Exercises  
(School of Touch).

PART II.—The Scales Rhythmically  
Treated (School of Brilliant Passages).

PART III.—Arpeggios Rhythmically  
Treated (Passage School).

PART IV.—School of Octave and Bravura  
Playing.

PRICE OF EACH \$1.00.

### THE ENTIRE SERIES OF Touch and Technic

comprise an original system for the development  
of a complete technic, from the beginner to the  
finished artist. Its distinguishing characteristics  
are: An active use of the pupil's mind in technical  
work, with the resultant rapid and thorough  
development; the application of accents, thus  
developing a true rhythm; a discriminating touch  
that leads to every variety of tone color and dynam-  
ic quantity, and an effective system of velocity  
practice that secures the necessary facility and  
speed of execution. All of which is applied to the  
artistic and expressive rendition of musical  
compositions. They are printed in separate vol-  
umes, in order to enable teachers who are still  
dependent upon some other system of technics to  
add to their present stock the particular part of  
Mason's System which they happen to need.  
Experience has shown that teachers differ greatly  
in their estimation of the relative value of the  
four elements in Mason's System, and the publi-  
cation in separate volumes is intended to enable  
every one to select the particular part he desires.

The value of the Principle of Accentuation ap-  
plied to Exercises is now so generally recognized  
by all teachers and virtuosi that every book of  
technics now contains more or less of it. Never-  
theless, as Dr. Mason was the original discoverer  
of the principle, no application of it has been so  
ingenious and thorough as his.

This work is a wholly new exposition of the  
subject, representing the ripened musical experi-  
ence of the distinguished author, who is a teacher  
and a virtuoso of the Grace of God.

We have never offered teachers more valuable  
works than these.



VOL. XI.

## THE ETUDE

PHILADELPHIA, PA., FEBRUARY, 1893.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES \$1.50 per year (payable in advance).  
Single Copy, 15 cents.

The courts have decided that all subscribers to new  
held responsible until arrangements are paid and their  
orders to be discontinued.

THEODORE PRESSER

1704 Chestnut St., Phila.

### Musical Items.

#### HOME.

HAWAII is to be represented at the World's  
her famous band.

MADAME MARCHESI, the great teacher of v  
is about to visit America.

JULIUS EICHENBERG, of Boston, died Janu  
was born in Dusseldorf, 1824.

A LECTURE recital on the works of Beet  
given by I. V. Flagler at Ithaca.

MRS. FANNIE BLOOMFIELD-ZEISLER gave  
recital at Memphis in December.

The advance sale of the four Paderewski  
to Monday, December 19, was \$12,000.

SOME of Robert Goldbeck's orchestral w  
given in Berlin under the direction of Meyer.

THE Dudley Buck Quartette gave a conce  
full house in aid of the Mechanics' Associat  
York.

PADEREWSKI has taken a great fancy  
McDowell, of Boston, and has been outspo  
praise.

The State of New York is making a re  
resident musicians, both men and women, a  
lumbian Exposition.

PADEREWSKI has begun his second Americ  
bids fair to be as successful both musical  
cially as last season.

The annual performance of the "Messiah"  
by the Oratorio Society of New York, W  
rosch, conductor, December 30.

A SECOND Russian folk-song concert was  
Russian Choir at the Music Hall, New York.  
E. Krebhiel gave an explanatory lecture.



## BE THOROUGH.

BY E. K. SOUTHWORTH.

It has been found by one of the most eminent musicians and scholars of the country, and statistics have proved, that only five per cent. of all piano pupils combine under the instruction of the foremost pianists and teachers of the land, were properly prepared.

If this is true in piano training, then it would be but natural to suppose that the same condition of things exists with the instruction upon other instruments, not even excepting the voice. Let us try to find some of the causes that are likely to be followed by this deplorable showing.

Overcrowding of pupils one fast upon another, the necessary hurry through the lessons, stopping at times with only vague ideas in the minds of the pupils as to how the practice should be carried out, dismissing them with never a thought of their needs or line of work till their next appearance, is doubtless at the root of much inefficient training.

Another cause that might be found in some cases is faithlessness or insincerity; this may arise from want of talent on the part of the pupil as well as a complete lack of any knowledge possessed by the parents as to the requisite time required to become proficient, coupled with the thought that a few show pieces is all that is wanted.

The temptation to deceive at such times can only be thrown off when the teacher is able to rise above all social notions of gain, and be honest with himself and true to his vocation.

Another source of more or less difficulty springs from the fact that in this country, unlike European countries, especially Germany, music is apt to be looked upon not as any other art, although I think the idea is dying out, but rather as a mere pastime, a means only of recreation.

Hence arises that spirit of apathy and indifference to all surroundings, to be found on the part of not a few fine artists and teachers who are, not from choice, forced into their daily bread.

It has been said that avarice is one of the greatest sins, and yet I think you will agree with me in feeling that every successful teacher, every teacher whose hours are full, who is successful as the world counts success, is not always actuated by an inordinate love of gain. May he not rather be prompted by a spirit of envy, that besetting of all sins to the musician, toward his colleagues lest a talented applicant might escape. This feeling of envy asserts itself in various ways, but the one to be most guarded against is the temptation to receive pupils in holding of the nerve force intact, no time for concerts, no desire for advancement, to say nothing of practice and study necessary to keep abreast of the times.

There is likely to follow also a retrograde movement among these people who generally consider themselves so superior to their humble co-laborers, the desire to rise God-given talent, is lost in the thought that their efforts as artists may fall upon unappreciative ears. Hence the expression heard at times not infrequently from the lips of these very artists that, "anything is good enough," presence of a large congregation at a church service, or held accountable for the bad weather, and therefore, because of the lack of inspiration from large bodies, not out, to say nothing of their efforts in coming out, to say nothing of their efforts in coming out, to say nothing of their efforts in coming out.

There is likely to follow also a retrograde movement among these people who generally consider themselves so superior to their humble co-laborers, the desire to rise God-given talent, is lost in the thought that their efforts as artists may fall upon unappreciative ears. Hence the expression heard at times not infrequently from the lips of these very artists that, "anything is good enough," presence of a large congregation at a church service, or held accountable for the bad weather, and therefore, because of the lack of inspiration from large bodies, not out, to say nothing of their efforts in coming out, to say nothing of their efforts in coming out, to say nothing of their efforts in coming out.

There is likely to follow also a retrograde movement among these people who generally consider themselves so superior to their humble co-laborers, the desire to rise God-given talent, is lost in the thought that their efforts as artists may fall upon unappreciative ears. Hence the expression heard at times not infrequently from the lips of these very artists that, "anything is good enough," presence of a large congregation at a church service, or held accountable for the bad weather, and therefore, because of the lack of inspiration from large bodies, not out, to say nothing of their efforts in coming out, to say nothing of their efforts in coming out, to say nothing of their efforts in coming out.

What is the cause to be pursued to bring about a change looking toward a higher degree of perfection in fundamental training?

To whom are we to look for this advance, if not to the goodly number of men and women who know the value of trifles and their outcome, and who are by nature and years of special training prepared for the work.

Even outside the larger art centres there are few cities in which cannot be found one or more musicians who have enjoyed the advantages of training under the best masters in this country, as well as in Europe.

Commercial, as well as in professional life the successful man is the man who is most thorough in the little details of his business or profession. Thoroughness is the bed-rock upon which he stands through all the hurry of modern life. It is the base upon which he finally rears his fortune. The same is true in the life of every professional musician. Without close and careful attention to the little art signs as they come to the ear that is good and beautiful, no teacher into whose hands a germ of talent may fall can hope to succeed.

You are doubtless familiar with the old saying, "Trifles make perfection and perfection is no trifle." And yet, how many of us carry into our daily life the full significance of its meaning. Fellow teachers, are we all giving our best efforts to all pupils, at all times, and under all circumstances. Are we taking care of our moments of morning we may go forth with minds fresh, and bodies strengthened by sufficient amount of rest and recreation? Are we always actuated by the very best motives? Are we ever ready to encourage and assist, with no thought of their musical career; to aid by word or deed our fellow workers in distress; to rise above all petty jealousies and labor for the good of our beloved art; to have hearts full of that most blessed of all attributes, charity toward all men and especially to those in our earnings; to be sober, honest, sincere, and above all earnest men and women, for without earnestness there can be no thoroughness.

I am well aware that I have advanced no new ideas, no new theories in practice or study.

I hope, however, I shall have been successful in inciting even one of my co-laborers into a more earnest care of the trifles.

## THE BENEFITS OF SIDE STUDIES AND READING.

BY W. H. PORTER.

It is to be regretted that students of music care so little for its history and the philosophy of the art. Much of the teacher. Clearly, then, it becomes a part of our duty as instructors, to impress the pupil's mind with the importance and value of historical and philosophical research.

A technical knowledge of the art is essential, but this alone will not make the artist. In most colleges and the conservatories classes in these branches are provided, and the pupils are required to attend them. Besides the dried topics, which offer excellent means for the acquisition of knowledge that is so helpful in moulding and But the majority of musical students in this country are pursuing their studies with private teachers, and as the requirements of these they think are adapted to realize the benefits to be derived from side studies, such as history, biography, theory, and musical literature.

I am sure that all capable teachers recognize the truth of these statements; I am, however, just as sure that all teachers do not, for some unaccountable reason, encourage their pupils to take up these helpful side studies.

Musical magazines and journals are great educators—it is not necessary to dwell upon this point, as it is ad-

mitted by all thinking persons. There are many excellent music journals published throughout this growing musical country, and there are multitudes of readers, but, on the other hand, there is a vast array of music students who never see a journal, much less read one. These arguments are not made in the interest of any special paper or publisher, but simply to call attention to such facts, the correction of which lies within the realm of the teacher.

Does it baffle a teacher to receive subscriptions from his pupils for a music journal? Is it beneath his dignity to plainly inform his classes that the reading of journal articles is a necessity to art students, and that he will be pleased to receive and forward their subscriptions? Emphatically, I say, no! The teacher is in duty bound to do everything possible for the advancement of his pupils, and this is most certainly one of the means. If you would arouse and increase the interest of your student in his work, secure his subscription for some live and progressive paper, and see that he reads it. Talk with him on current topics, and discuss the leading points of some of the more interesting articles. Follow this course and be convinced that it is the direct route to more extended studies in the branches heretofore mentioned. These suggestions are made wholly in the interest of the pupil and for his benefit, but there is another side to the subject. If the pupil is encouraged and induced to read, he profits thereby, and becomes more and more interested in his studies. This being the case, it is not unreasonable to expect that he will continue his lessons for a longer time, and receive more benefit from them, and the better satisfied with his own efforts and the teacher's instruction? These remarks could well be carried a point further. The study and practice of music is almost illimitable in its demands upon the student's time, and often too little attention is given to other departments of culture. The thorough musician is not learned in his art alone, but is well-stocked with a fund of general information. The aim of this article forbids the complete development of this line of thought.

To recapitulate: Teachers should demand that their pupils give earnest and conscientious attention to such reading and side studies as are herein mentioned. In this way will the best results be obtained, and music will in reality become an educational study, worthy of a place in the curriculum of any college or university in the land.

## TONE PRODUCTION.

BY PERLEY E. JERTIS.

THE absolute essential in the production of a beautiful tone is a completely relaxed condition of the muscles of the hand and arm from the shoulder joint to the finger tips. In cantabile passages where a singing tone is required, the key must be pressed, not struck.

The pupil will more quickly acquire this pressure touch before the pressure is applied, and also that the finger must not be permitted to rise in the slightest degree after the key has been felt. Of course this necessitates the decay of the finger to strike to be overcome. An absolutely possible when the strings are damped at precisely the finger after the key has been struck, and facility in quired in no way so quickly as by daily practice on the was to teach the pressure touch from the very beginning of the pupil's study, but a year's experience with the practice clarinet has convinced him that such a proceeding relaxation of the muscles spoken of above, the writer has found that at first the idea of any pressure whatever must be totally eliminated from the pupil's mind. After the necessary lightness and relaxation of the hand have been secured, the pressure follows naturally, while the "devitalized" state of the muscles is easily maintained.

## FLOTSAM AND JETSAM.

AS CAST UP BY VARIOUS FOREIGN MUSICAL PUBLISHERS.

[In view of the fact that a large number of our readers see any foreign musical publications, and that these matters of criticism, news, discussion, and anecdotes which of attention, we propose to present, in a short, chatty, educational form, any items which may interest our No. EYRE.]

In reference to one whose almost phenomenal has placed his name upon the tongues of musicians the world over, the *London Musical Standard* leading article under the caption of "Why Ma Successfull," makes some very truthful statements.

It holds that his success is not due so much to inherent dramatic fire as to the form in which it is written, and the circumstances of the time that appeared upon the musical horizon. It goes on that the public had long outgrown the string which went by the name of opera. The public drama allied to music.

Wagner, being beyond the mental grasp of the age opera-goers, Mascagni's opera came as a god between his (Wagner's) works and the weakness of old Italian opera.

The old opera is dead because it was not art. It served its purpose and had its day.

Mascagni's uniting dramatic music with situations produces a more complete work of the mind, therefore, is a straw which shows the wind blows.

The same journal advocates the omission of "repeats" in symphonies. We understand that of the repeat in the sonata is also advocated.

The argument is that as the sonata is derivative dance form, it is but natural that some characteristic origin should cling to it, and that while in a dance it is not proper that there should be to the original rhythm, in a sonata such a unnecessary and therefore inartistic.

Anent the coming of Paderewski, it may interest readers to know that at a recent concert in London audience refused to go at the end of a long but insisted upon bringing him back to play pieces. Great as the admiration for his powers may be, such demands are to be classed as inconsiderate—or worse—selfishness.

In an article in *Musical Opinion*, "On the Complexions of Keys," this supposed complex denied, and the notion has arisen chiefly from the pass of the various voices and instruments; imperfections in musical instruments, and the properties of the rooms in which they are played from incomplete cultivation of the power of recognizing musical sounds. Differences in add to or lessen the brightness and holdness and by reason of a higher pitch certain keys are with an inherent quality which rightfully belongs to pitch. Thus the same melody sung in the key of G will be more sorrowful than when in key of A flat, which is supposed to "love its Rooms of different dimensions will augment sounds. So-called key complexions will be the size of the room.

If a certain key complexion be discovered of more the instrument into a smaller room, probability, the key will find its complexion of irregularities of tone in instruments, tones among other reasons, are given as causes for lence of the notion.

In conclusion the author says:—

"Here are a few hints for 'key complexion crack. Will sharpening the key of D (the keys), by bringing it nearer to E flat, make beautiful and mellow? Will flattening the flat (the beautiful, mellow key), by bringing it D, make it colder? Will sharpening the (bright key), by bringing it nearer to A flat (sorrowful), and will it love its sorrow? Will

# A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

BY C. K. LOWE.

- 1761 Johann Ludwig Dasek, b. Bohemia. Wrote several well-known Piano-forte pieces.
- 1762 First performance of Gluck's "Orfeo."
- 1763 Euvène Henri Mehul, b. France. Wrote the Opera "Joseph" and other works.
- 1764 Daniel Steibelt, b. Berlin. Composer of Piano-forte Music.
- 1765 Jean Philippe Rameau, d. Paris. Celebrated Violinist and Composer for the Violin.
- 1766 Friedrich Heintz Himmler, b. Saxony. Composed several Operas.
- 1767 Samuel Wesley, b. Bristol. A writer of Anthems and other Church Music.
- 1768 Rudolph Kreutzer, b. Versailles. Celebrated Violinist and Composer for the Violin.
- 1769 Thomas Attwood, b. London. Wrote Anthems and other Church Music.
- 1770 Bernhard Romberg, b. Oldenburg. Distinguished Violoncellist and Composer.
- 1771 Andrea Romberg, b. Münster. Wrote Cantatas, Operas, and Symphonies.
- 1772 Nicolo Porpora, d. Rome.
- 1773 First performance of Gluck's "Alceste."
- 1774 First Birmingham Musical Festival.
- 1775 Ludwig van Beethoven, b. Bonn. The greatest of all musical composers.
- 1776 First Musical Festival at Norwich.
- 1777 Pierre Baillot, b. Paris. Celebrated Violinist and Composer for the Violin.
- 1778 Johann Baptist Cramer, b. Mannheim. Professor, Pianist, and writer of splendid Piano-forte studies.
- 1779 Giuseppe Tartini, d. Padua.
- 1780 Pierre Rodé, b. Bordeaux. Celebrated Violinist and Composer for the Violin.
- 1781 John Brahms, b. London. Distinguished Vocalist; wrote "The Death of Nelson," etc.
- 1782 First performance of Gluck's "Iphigenia in Aulis."
- 1783 Diletti's "Waterman" first produced.
- 1784 François Adrien Boieldieu, b. Rouen. Wrote "La Dame Blanche" and other Operas.
- 1785 Dr. William Crotch, b. Norwich. Wrote Oratorios, Motets, and a treatise on "Harmony."
- 1786 Manuel Garcia, b. Seville. Distinguished Operatic Singer.
- 1787 First Concert at the Hanover Square Rooms.
- 1788 "Gluckists vs. Piccininists" at Paris.
- 1789 First performance of Gluck's "Armida."
- 1790 Johann Nepomuk Hummel, b. Presburg. Celebrated Pianist and Composer.
- 1791 Dr. Thomas Arne, d. London.
- 1792 Dr. William Boyce, d. London.
- 1793 Piccini's "Roland" produced.
- 1794 First performance of Gluck's "Iphigenia in Aulis."
- 1795 Thomas Moore, b. Dublin. Celebrated for his Irish Melodies.
- 1796 Piccini's "Atys" produced.
- 1797 Anton Diabelli, b. Salzburg. Wrote some good pieces for the Piano-forte.
- 1798 The "Gewandhaus Concert Hall," Leipzig, opened.
- 1799 Piccini's "Iphigenia" produced.
- 1800 John Field, b. Dublin. Great Pianist; one of the first to write "Nocturnes."
- 1801 Daniel Fraix, Ezpril Aubert, b. Normandy. Wrote "Fra Diavolo," "Masaniello," and other Operas.
- 1802 Comedie Kreutzer, b. Baden. Composer of several Operas and Masses.
- 1803 Johann Adolph Hasse, d. Venice.
- 1804 Piccini's "Didon" produced.
- 1805 François Joseph Fétis, b. Belgium. Distinguished writer on Musical History.
- 1806 Ludwig Spohr, b. Brunswick. Celebrated Violinist and Composer.
- 1807 Friedrich Kalkbrenner, b. Berlin. Pianist and Composer.
- 1808 Gasparo Spontini, b. Ancona. Wrote "La Vestale" and many other Operas.
- 1809 Nicolo Paganini, b. Genoa. The greatest Violinist who has ever lived.
- 1810 Ferdinand Ries, b. Bonn. A distinguished pupil of Beethoven's.
- 1811 George Onslow, b. France. Composer of Sonatas and other works.
- 1812 Giambattista Martini, d. Bologna.
- 1813 Great Elford Musical Festival.
- 1814 First performance of Mozart's "Figaro."
- 1815 Sir Henry Rowley Bishop, b. London. Wrote several English Operas and Songs, "Home, Sweet Home," etc.

\* b. born.

(To be Continued.)

† d. died.

## A REVOLUTION IN THE TEACHING OF FUGUE.

BY RIDLEY PRENTICE.

A most remarkable series of books, written by Mr. Ebenezer Prout, has been for some time in course of publication. Four volumes are already issued, treating respectively of Harmony, Counterpoint, Double Counterpoint and Canon, Fugue; other volumes are to follow. In all of them the old ideas are presented with remarkable freshness and fulness, while new ideas arise at once the attention and awaken the interest alike of student and teacher. This is especially the case in the volume on Fugue; the new ideas amounting indeed to a complete revolution, and seeming to upset entirely many of the orthodox rules which have been received unquestioningly by all musicians, to whatever school they may belong. As the work is, perhaps, not yet widely known in America, your readers may be interested by a short sketch of some of its more remarkable features.

First of all, it must be premised that Mr. Prout does not consider fugue as a new theory of his own which he desires to set up in place of those now accepted. His plan is very simple and apparently sound. He asserts (1) Theory must agree with practice; (2) Back is the greatest fugue-writer that ever lived; (3) therefore, any rules which are contrary to Bach's *habitudinal* practice are false and utterly without foundation. Will any musician be bold enough to combat either of these assertions? When, however, we discover where this argument leads us, the result is startling and somewhat discomfiting to old-fashioned musicians. In Mr. Prout's own words: "The question before us is: To what extent do the laws of the old theorists relating to make them conform to Bach's practice; and what deductions can be drawn from the analysis of his works to guide the student in fugue composition?"

It would be impossible, in a short article like the present, to deal satisfactorily with the whole book; a better idea of our author's method will be gained by a confining our attention to one or two points. And first, let us take that point *antiphony* of fugue students—the endured in student days in trying to unravel the twofold mystery as to when an answer should be tonic and when the change should be made? Who among us would not have hailed with delight the three simple rules enunciated by Mr. Prout? (1) The tonic answer is never necessary for any subject which does not modulate between tonic and dominant keys, though sometimes preferable when the subject begins with a leap between tonic and dominant. (2) In general, a subject in the tonic should be answered in the dominant; but if in the subject much prominence is given to dominant harmony, (3) When there is a modulation between tonic and dominant keys, consider it to be made as soon as possible. Now for the facts on which these rules are founded, premising that the three authorities who furnish rests are Fux, Marpura, and Kirnberger (Cherubini whose works were published in the beginning of the 18th century, a period at which Bach's compositions were scarcely known. The result is that our orthodox rules are far too much influenced by considerations pertaining to the old *modus*—with their distinction of authentic and plagal—and it is not to be the teaching and practice of Bach.

An accepted rule is, that if the subject is in the key of the tonic, the answer is in the key of the dominant; but Mr. Prout gives us numerous instances of an answer in the key of the *subdominant*. As an introduction to Handel's "Samson," where the subject is in the key of the tonic, and the answer in that of the tonic; the latter being, therefore, at the interval of a fifth below

(or fourth above) the former, instead of a fifth above, as usual. Examples from Bach, Beethoven, Schumann, and Mendelssohn then show us that, by an extension of this principle, a subject in the key of the tonic, but consisting largely of dominant harmony, is answered somewhat by an answer by tonic harmonies.

We all know that the leap between tonic and dominant at the beginning of a fugue subject is answered by the leap between dominant and tonic. "This," says our author, "is a good rule enough, if it were only observed, but the great masters drive a coach and four through it continually." He then gives examples from Bach, Handel, and Schumann where the dominant is answered not by the tonic, but by the dominant of the dominant. We have been taught that a subject beginning tonic, third, dominant should have a tonic answer. But now we find that, though in numerous cases the rule is followed, there are very frequent instances of a real answer—three from Bach, five from Handel, and one each from Christian Bach, Mendelssohn, Schumann, Cherubini, Cramer, and Verdi. Both here and in the previous examples, where the skip from tonic to dominant was direct, the explanation is that the opening notes are considered as forming the harmony of the tonic, and that this harmony must always be answered by that of the dominant.

A third class of subjects consists of those which begin on the dominant. Of these the majority are found to conform to the rule which requires that dominant should be answered by tonic, but the exceptions are numerous. First are these which commence with the notes of the tonic chord—dominant, third, tonic, or dominant, tonic, third; instances from Bach, Handel, Palestrina, Schumann, and Hummel. Next are examples where the leap from dominant to tonic is not followed by another note of the tonic chord; these are furnished by Handel and Beethoven. Lastly, we have cases where the dominant is followed by some note other than the tonic; these are furnished by Bach, Handel, and Mendelssohn. Besides the reason mentioned above, that tonic harmony should be answered by dominant and *vice versa*, it is important the melodic form should be changed as little as possible; and composers of our schools have evidently felt this consideration to be of more weight than the adherence to the rule, founded as it is on the obsolete system of *modus*.

As this paper has reached its limit, the numerous other interesting points raised by Mr. Prout cannot be touched upon; but it may be well to conclude with his amazing argument warning to students with regard to the use of his book.

"It is not written as a *crum* for examinations; and although all the rules are founded upon the practice of the great masters and enforced by their example, yet in the present condition of musical examinations any teacher who attempts to carry into practice the principles here given will almost inevitably be ploughed."

London, December, 1892.

The mechanism must be perfect. Just as the most able rhetorical genius does not suffice to make an orator in like manner, neither the most extraordinary understanding of all compositions nor the most luxurious fancy suffices to make a pianist, if the mechanism is imperfect. The slightest deficiency is perceptible, perceptible weakness hinders the perfect manifestation of the ideal. And neither the profoundest traits of thought, nor the most delicate, the finest touches of feeling suffice, when a hardened finger-tip, a stiff joint, or an awkward will of that which it aims to effect. The mechanism is a material which must possess a softness, liquidity, and a ductility thoroughly corresponding to the ethereal spirit of musical art. The slightest neglect leaves a hardened spot, liable to flame, in a material which should be intimate touches of fancy when plasticity shapes in tones. Where more understanding prevails, and the fingers regulate and art, a species of incomprehensible symbolism, deficient in beauty because of faulty proportions between its constituent parts.—ADOLPH KULLAK.

## Questions and Answers

[Our subscribers are invited to send in questions for this column in the *ETUDE* on one side of the paper only, and with other things on the same sheet. In every case, however, the name and address of the querist must be given, and receive no attention. In no case will the writer's name be given to the querist in this *ETUDE*. Questions that have no interest will not receive attention.]

Quer.—In Chopin's Waltz (Op. 18, No. 1), fifth, sixth, and seventh measures, is the dot in the first measure for emphasis or demi staccato, and when can we which is meant when they are scattered here and there in a piece?

Ans.—In Chopin's Waltz in E flat (Op. 18, No. 1), fifth, sixth, and seventh, the dot over the *accents* denotes a *quasi staccato*; it is placed there to draw attention to the end of the figure, which would be omitted. In playing the note over which the placed the up touch is used and without accent, the accent should be on the second quarter. The staccato is not used for an accent mark except when under a short straight line.

Quer.—Please answer the following questions next *ETUDE*—

1. Is music written in the minor key in harmonic or melodic minor?

2. When two successive notes of the same degree are connected by a tie, and also staccato marks on each note, how should they be played?

3. Both forms are used; scale passages, perhaps, most frequently in the melodic form; but staccato passages and figures are in the harmonic form.

2. Two notes, whether on same degree or other, connected by a slur (not tie) and staccato marks on both notes, the touch used being a pressure from the forearm. When the same note is repeated, produced by lifting the arm, but do not permit the first leave the key. This is known as *portamento*, somewhat a misnomer.

Quer.—1. What is meant by counterpoint? should it be studied? Is the study of counterpoint necessary to one who wishes to become a medium musician?

2. Who is the greatest pianist of the present day, and who is the greatest pianist of the past?

3. What is meant by "alla capella" time?

Ans.—1. By counterpoint is meant the art of setting two or more parts or voices more together in the effective manner; this effectiveness is secured by the independence of motive in each part.

2. The study of counterpoint is essential to every one who wishes to understand the construction of music, and after the study of harmony.

3. It is impossible and invidious to say with truth who is the greatest pianist living. Since the time of Liszt there is no one so super-eminent as to this distinction, but there are several in the first ranks, such as von Bülow, Paderewski, and others.

4. *Alla capella*—literally in church style. Two or four half notes in the measure is called *alla capella*; the note was formerly, and is still held, to measure, that there is more dignity in this way of singing sacred music; it means two or four half notes in the measure; it is also called *alla capella* time.

5. Double time—contrasted with triple time term *alla capella* was formerly given to sacred music without accompaniment.

Quer.—1. What is the opinion of the best teachers for beginners in regard to pointing to the notes, assisting the pupils to read the notes and to avoid the place? Is it best to do so or not?

2. Is not Camilla Ureo considered a violin virtuoso? I do not find her among those represented in the supplement to the December *ETUDE*.

Ans.—1. We are unable to give a concise opinion, but all teachers will agree that it is best to pupil to depend upon himself and not upon help.

2. The habit of keeping the place, as well as a good habit, is only to be acquired through self-study.

3. Camilla Ureo is considered a violin virtuoso artist, as well. The supplement in December contained only foreign musicians.





velocity coupled with lightness and suppleness of wrist, take up old Scharlatti.

What a superb contribution to piano etude literature is Liszt! These twelve incomparable studies, the three very effective "Études de Concert," the "Paganini," the "Waldenrauschen," the "Gnomen-Reigen," the "Ab-Italo," the graceful "Au lac de Wallenstadt," and "Au bord d'une Source," have they not developed the technical resources of the instrument? And to play them one must have fingers of grace and force. What a concert pianist he was, who transformed the still small voice of Chopin into a ventriloquist's! He created no school, left no pupils (he never could have, any more than Richard Wagner), and left as with but a faint tradition of his style—oh, yes, pupil, I had almost forgotten—and he bequeathed to the last, pupil.

And now I find I have really been telling you more about etudes than how to use them, so I will end this dry-as-dust, and enthusiastic piano etude as follows: Bach, Cramer, Bach, Clementi, Bach, Chopin, Bach, Händel, Bach, Liszt, Bach, Brahms, Bach, Tausig, also plenty of Bach; Bach, and again Bach. Another bit of advice: *do not go to Europe to study.* Liszt, Schumann, Brahms, Dumb Oyster Thump Half, and all the other teachers who are the fad at present in Europe have their equals in this country. Study at home, go abroad to play.

Have we not one of the greatest of living pianists, a great pupil of a great master—Rafael Joseffy—who studied with Carl Tausig? Have we not masters, composers, symphony conductors and piano recitals without number? Why go abroad to spend time and money in Europe that can be more profitably used at home? Why endure the privations of the enforced separation from your family, the enforced separation from your friends, the enforced separation from your home? The same work can be accomplished in a strange land, and likewise fudge! This going to Europe to study, I, and I know many of you will upon it!

Henry H. Rowley.

#### TEACHING MUSICAL TASTE.

BY HENRY H. ROWLEY.

The uneducated musical taste of many pupils and the educated high standard of the teacher are ever at war. The teacher wants to give scholarly codes and well-written, musicianly pieces containing solid new ideas or new treatment of old ones. The pupil wants the "Waves," and pianoforte pieces, "Sweet Bye and Bye," or Moody and Sankey are dished up with theme and variations, and the mother of the home teacher the simple songs of her childhood. The teacher is unendingly discussing about "elevating musical taste," wondering why all the world don't understand about diminished subjects, while the father, who fuses the music books does not get an equivalent because the daughter rarely learns or plays anything which she really enjoys or can understand. The result is that after a term or two they "change teachers," the former instructor proceeds to make himself "solid" with his new teacher by cordially agreeing with them in their estimate of his music they like, little caring whether it is by Mozart or Mulhany, so long as his tuition bills are paid and he is music.

The situation is a common one, constantly occurring in every city. The application of a little more worldly wisdom will solve the difficulty in most instances. Nearly all the fault lies with the teacher. Old fashioned people or those without hereditary or cultivated musical taste, or natural love for the highest art cannot be expected to take delight in Mozart sonatas or Bach's well-tempered Clavier.

Neither can the conscientious teacher, understanding his business and knowing what is best for his art, in which he is a missionary, of the pupil, or rated taste in his pupil's family to dictate the general course of study. He must first obtain their confidence,

and one of the quickest ways to do this is to stop the eternal "running down" of one's competitors, and to go on the principle of saying only good of them, and if this is not possible, to hold his peace. He should be on friendly, calling terms with his pupils when this is possible, graciously explain why this or that course is necessary, and "without talking shop" too much, interest the family by illustration and anecdotes, playing a little of different styles with explanatory comments, not forgetting to include the family favorites,—in short to subside a little. While it is difficult and often impossible to make any material change in the musical taste of the senior members of a family, such a course will begot confidence, increase the teacher's popularity, and smooth his pathway of annoyances and dissatisfaction.

With the pupil work of educating taste is far easier. The teacher who has not the confidence of his pupil will, as a rule, need only to look within himself for the cause. This confidence established his word will be accepted as law. Let him analyze each study and piece, play them over, call attention to their construction, to the little questions and answers in musical terms, to the climaxes and anti climaxes, to the smooth coloring here, and the playful style there, to the introduction of the theme and its repetition in another key or elaboration, with an interesting anecdote of the composer. Let him recommend an interesting musician like "Mozart" by Heribert Rau, "The First Violin," "Honor May," or, "Charles Auchester," where interest is fired, and historical fact taught and made palatable is the fascination of romance and the charm of a "story."

Though I have been out of active teaching work for some years, devoting my time to church and concert work, I have pursued a similar course, based on these general lines, in educating the musical taste of the boys of my church at Grace Episcopal Church here in Chicago. These fifty youngsters are gathered from nearly as many families, very few of which are marked by any particular love of any of the arts, and not many of culture or refinement. A test of the success of such a course, which I put some time since, was most satisfactory. After rehearsing a new anthem for half an hour I told it; that for the purposes of classification we would grade the anthems in our church music library (of which there are over 14,000 copies), into three grades: that those few, I am happy to say, would be placed in the third of the very highest merit, in the second, and those then to vote independently of any other boy's opinion. I asked those who would rate the anthem under consideration in the third grade to raise their hand. Not a hand was raised. Those who would place it in the second grade were then asked to signify it. But two hands would rank it in the first grade, and every hand now and then raised. I then asked how went up like a flash, satisfying me that it was a spontaneous and independent judgment. And the boys were in rehearsal, as well as their work on the "Messiah," sing, and others of that class, had unconsciously to them, made them the best of critics as to the merit of a musical composition.

#### SLOW STUDY.

BY A. GOODWIN.

The enormous importance of slow practice and study cannot be overestimated, but the mere fact of studying slowly is not sufficient guarantee that it will accomplish its purpose. It depends upon the individual capacity and cause in so doing there is time to observe between the notes played that each interval is of equal length, providing the passage consist of notes throughout of the same figure; thus after a time, as habit is second nature, the figure becomes accustomed to descending and ascending with perfect evenness, and also in quick execution the faculty becomes automatic.

In commencing the study of a new work, even when technique has been thoroughly acquired, every description of technical passages, whether marked "forte" or "piano," should be studied throughout for a considerable time with a certain amount of strength from each finger, but not more than the fingers are capable of producing. Running passages played with moderate strength slowly would sound brilliant and forcible when finger. The same amount of strength could be brought out from the fingers in quick playing as in slow. After this manner of study, expression marks, and the shading of the passages, and all that the composer has indicated. If the fingers be thoroughly well warmed into a difficult passage through slow study, the student ought to be able to play the same equally well with ease in any tempo required, putting aside the fact that a round, full, ringing touch cannot be attained without the most slow and patient study.

Those students who have the courage and perseverance to try and acquire a certain amount of good technique by adopting the aforementioned manner of study, will understand the necessity of laying aside every piece of music which they have formerly played in their old manner. If this is not adhered to, the result will be a constant hindrance to their progress, as the former manner of playing with all the faulty habits would recur and would eventually overcome the insufficiently formed proper position and would therefore undo the little progress which they have attained in real technique. It need not, however, be assumed that though the acquisition of real technique and touch must be commenced from the beginning, it will take the same length of time to achieve manipulation by this system as has been spent under the old system, or that all the previous knowledge acquired is of no more value to the system now being pursued. On the contrary, what has already been acquired in facility in overcoming difficulties, is still the possession of the student. Velocity has only been slowed away for a time, until the fingers are cultivated and moulded into the new form, after which the previous knowledge can again be utilized.

To acquire good technique and touch, attention should always be given to the height of the wrist. A modern method, adopted by many is to sit very high, in order, as they think, to gain power and mastery over the keyboard, chords with a stiff wrist. By this method, the tone becomes harsh and dry, and in extreme cases, even to the point of causing a small room, and does not carry the sound with vibrant soft full touch, as the hand and wrist should be in a straight line, following the natural position of the hand, when should be straight, or if anything, raised very slightly taught, of dropping the wrist, or raising it to an exaggeratedly in scale playing, for the purpose of passing under with more facility, is neither natural nor advantageous, in playing the wrist must necessarily rise and drop occasionally, according to the construction of the passage, after which the hand can resume its normal position. In putting the tone in such a manner, however level, the tone should still be soft, deep, and warm. However soft the sound may desire to play, the endeavor must be made to press gently into such a manner from the instrument by resonance and vibration and carries into every corner of a large hall. The particular exercises for study, to gain real technique and touch, need not trouble the student's scales and five-finger exercises suffice for a considerable time, and later the complex studies, in every degree of difficulty, by Czerny, Clementi, and all Bach's works (which are so essential for the touch), may be carefully mastered. But in said before, the question need not be what should be played, but how it should be played.

CONCERNING STACCATO.—The one essential thing in staccato is that the key should be released instantly. But the fact is often overlooked that a piano key may be raised, no matter how far the finger there is no necessary whatever that the finger should be released from the key at all. This is well exemplified in the last forms of the Two-finger Exercise in Mason's "Touch and Technique."

\* This applies not only to "slow study" but to all previous remarks.

Fingered by A. W. BORST.

Allegro

PIANO. *mf*



Musical score for piano, measures 1-10. The score is in 3/4 time with a key signature of two flats. It features a complex texture with many chords and moving lines in both hands. Dynamics include *p*, *sf*, *f*, and *ff*. There are also markings like *cresc.* and *mf*.

\*The Chorale (in Bass) very prominent.  
 Marcel. 5

Musical score for piano, measures 11-12. The score continues the complex texture from the previous page. Dynamics include *sf* and *p*.

Musical score for piano, measures 13-14. The score continues the complex texture from the previous page. Dynamics include *sf* and *f*.

Musical score for piano, measures 15-16. The score continues the complex texture from the previous page. Dynamics include *sf* and *ff*.

Musical score for piano, measures 17-18. The score continues the complex texture from the previous page. Dynamics include *ff* and *mf*.

Musical score for piano, measures 19-20. The score continues the complex texture from the previous page. Dynamics include *sf* and *f*.

Marcel. 5

4

*ff*

*pp*

*meno mosso.*

*a tempo.*

*cresc.*

*simile.*

Marcel.5

*mf*

*cresc.*

Marcel.5



# THE JOLLY PICNICERS.

## RUSTIC DANCE.

By Adam Geibel.

*Allegretto Scherzando.*

*p* *mf* *dim.* *p* *cresc.* *mf* *dim.* *cres.* *p*

Copyright 1893 by Theo. Presser.

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

The Jolly Picnickers. 4

Musical score for "The Jolly Picnicers, 4" on page 8. The score consists of five systems of piano music. Each system has a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mf*, *dim.*, *f*, *p*, and crescendos (*cres.*).

The Jolly Picnicers, 4

Musical score for "The Jolly Picnicers, 4" on page 9, system 1. Treble and bass staves with fingerings and dynamics.

Musical score for "The Jolly Picnicers, 4" on page 9, system 2. Treble and bass staves with fingerings and dynamics.

Musical score for "The Jolly Picnicers, 4" on page 9, system 3. Treble and bass staves with fingerings and dynamics.

Musical score for "The Jolly Picnicers, 4" on page 9, system 4. Treble and bass staves with fingerings and dynamics.

Musical score for "The Jolly Picnicers, 4" on page 9, system 5. Treble and bass staves with fingerings and dynamics.

The Jolly Picnicers, 4



German Song.

Tschaikowsky.

**Moderato assai.** (M M  $\text{♩}$  = 60.)

Moderato assai. (M.M.  $\text{♩} = 60$ .)

(A)  $\frac{3}{4}$   $\frac{3}{4}$

*mf*

*p*

*f*

(B) *p*

*f*

*mf*

*p*

This piece must not be played so fast as to become a waltz nor should the left hand be played so loud as the right.

(A) This, and similar places, to be held back a very little.

(B) In the right hand 4 is to be slipped under 3 to make a legato. The measure following to be an echo of the preceding one

In general the execution of this etude is to be expressive, rather than precise, graceful and pleasing rather than too accurate.

*Copyright 1893, by Theo. Presser.*

Edited by Richard Z

Moderato. M.M.

The image shows a page from a musical score for 'L'Allegretto' by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, key of B-flat major, and marked 'molto'. It features a piano introduction and a main melody with a triplet and a 243 rhythm marking.

3 4 2 1

*mf*

*cresc.* *f* *p*

5 4 3 2 1 2

Les Hirondelles. 3.

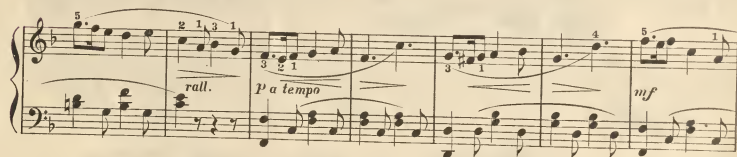
Les Hirondelles. 3.



# IN THE WOODS.

SWING SONG.

Ed. Waddington, Op. 20, No. 1.

*Andantino.**Andante cantabile.*

Copyright 1892, by THEO. PRESSER.



In the Woods. - 3.

It is not hard to manage the voice, and to execute smoothly with it if one sings softly. For artistic purposes singers must be able to use considerable force for shadings, contrasts, and climaxes. The reason why vocal pupils have to take an interminable course of exercises before they are thought to be fitted to sing professionally is because the voice must be prepared to large public halls, to make itself heard above orchestra or chorus, and to balance other voices in ensemble work.

But if one sings softly, the difficult problem of register disappears, the voice places itself well enough for purposes of pitch, and there is broad enough for ordinary phrases.

So if the idea of singing for the entertainment of others is given up, the vocal instrument is generally ready for immediate use, and the educational element in singing may be begun upon once.

A few easily applied exercises may, perhaps, be taken to advantage; as (1) learning to sing to notes without hardening the tongue muscles which may be felt with the point of the finger pressed against the underside of the jaw, midway between the point of the chin and the angle of the neck; and (2) learning to take and hold a breath without allowing the muscles of the neck to become rigid.

To these might be added an exercise to vowels their exact sound, holding the close vowels *e*, *a*, etc., well forward in the mouth, the tip of the tongue touching the lower front teeth.

This is all of the purely technical preparation which the average pupil should require in order to use the voice with safety for the purposes to have in view.

The physiological facts upon which these exercises are based are that a freely, easily produced tone requires independence between the larynx and the upper part of the vocal apparatus. But the chin is all the mechanism for producing sound; above the chin, in the upper throat and mouth, the tone is not produced but modified better or for worse—usually worse at first, unless precautions are taken to give the larynx and throat free play.

The uses that the voice would then be put to might be as follows: Learn to sing, independent of the instrument (using it however, as long as may be necessary), the major scales, the harmonic and melodic minor scales, the chromatic scales, and what I have termed the bi-chromatic scale made by sounding a tone pitched between two of the chromatic scale—a progression of ten-steps. It may take some time to accomplish this, but it is worth the practice. Learn the tones of the key, so that they can be sung in order. For this purpose the syllables, *do, re, mi, fa, sol, la, ti*, may be used, if required.

Perhaps as interesting a study as any is that of a harmonic sequence and master it by treating like the following. One may begin with common major chords and easy progressions, and run through the entire range of harmonies, including the most remote modulation in this way.

Following are some specimens of exercises

*p a tempo*

*mf*

*rall.* *a tempo*

*p* *pp* *p*

*rall.* *a tempo*

*pp* *mf*

*rall.* *a tempo* *p* *rall.* *dim.* *pp*

*L.H.*

*dim.*

In the Woods. 3.



## DEVELOPMENT OF PIANOFORTE MUSIC.

BY DR. H. A. CLARKE.

THE modern school of piano music may be looked upon as the natural result of the gradual development of the instrument, from its first imperfect form with clumsy mechanism into the extremely sensitive, delicate instrument as we know it to-day, with a mechanism so fine that it responds instantly to every slightest gradation of touch of the skilled player. The immediate predecessor of the piano was the harpsichord. Gradations of tone were impossible on this instrument by varieties of touch—therefore to produce them they had recourse to various contrivances for adding to the number of strings that might be sounded together, also a swell box, such as is used in organs for increasing or diminishing the tone; but all these contrivances fail in producing that instant response to the touch of the player that is the great charm of the piano.

Such being the character and limitations of the harpsichord, it cannot be expected that the music written for it should be of a character that makes much demands on the power of expression. Neatness of execution was the first thing sought, and complexity of construction in the music the next, having a weak tone that was also very short in its duration. Spaces as they were called, of bewildering variety were used to cover up this deficiency. It is owing to this fact that so much of the earlier piano music is overloaded—not to say disfigured—by turns, trills, mordents, and so on. For many years the harpsichord had a formidable rival in the lute, because this instrument had powers of gradation that the harpsichord did not possess. Another rival was the clavier, but its fatal want was in power of tone, although in the hands of good players it was capable of very delicate shades of expression; it even held its own against the piano for many years, perhaps owing chiefly to Bach's avowed preference for it.

The character of the harpsichord must always be taken into consideration in judging of the effect of the music of the early writers. To be light and graceful was their main object. This lightness and grace was the first step taken in the departure from the strict old style of writing, which never took into consideration the nature of the instrument for which the music was written. But whether for lute, voices, viola, or harpsichord, composers wrote only fugues, or else compositions in which the fugal style of treatment predominated. As illustrations of the period at this departure began, we have the music of Corenpien, one of the greatest harpsichordists that ever lived, perhaps the best illustration of this grace and lightness as the most fitting characteristics of harpsichord music. A style which may be looked upon as a prophecy of the coming style of piano music, his choice, too, of rather fanciful trills for his pieces was an earnest of a custom that has in our times become almost nauseous, when not even a symphony can be written but it must bear some title or motto to aid the hearer in understanding it. The style adopted by Corenpien and his contemporaries in treating the harpsichord, received a great impulse in the direction of piano music from D. Scarlatti, the adoption of a more dignified form, the early sonata, and the greatly advanced technical development gave a character to his music that even yet makes it worthy the attention of pianists. The genius of Mozart gave to harpsichord music the most perfect development of which it was capable. Although the piano became a perfect instrument during the lifetime of Mozart, he never became a finished pianist, his early training on the harpsichord having probably unfitted him for the attainment of the perfect mastery of this instrument. Hence his piano music with rare exceptions sounds as though it belonged to an earlier period than his other work. This discrepancy between his piano music and the time at which he lived is very strongly brought out by comparing it with the music of Hummel who was his pupil. Hummel was among the first to rightly estimate the character and resources of the piano and to write for it with the design of making the most of these resources. At this period there arose a brilliant galaxy of pianists, every one of whom contributed

largely to the development of a style of composition especially suited to this instrument. It is only necessary to mention the names of Cramer, Clementi, Dussek, and Moscheles. The last named is generally considered the founder of the modern Bravura style, although his music retains many of the traditions of the classical style. Before the last of these men passed away a new idea had come into the minds of musicians as to the meaning and the effect to be sought in composition.

What is known as the romantic school came into existence. There have ever been two schools of art, one valuing form and technique as the chief objects of art, the other valuing the emotional aspect as the only thing to be sought. We have the same thing in painting—one looks on nature as a thing to be lovingly and faithfully copied, despairing of ever reaching her perfection; the other, known as the impressionist, looks on nature as being merely the suggestion or the vehicle for the expression of his own emotion or his ideal of nature. As usual the truth in art lies between these extremes. There can be no art without form.

There may be a beautiful *artlessness*, but great art demands more than this. The chaotic sentences of Walt Whitman contain some of the profoundest thoughts ever uttered by man, but can it be denied that their presentation would gain in effectiveness were they put forth with even a tinge of the matchless word of Tennyson? This new school of pianists finding themselves possessed of an instrument capable of the most subtle shades of expression, cut loose from the forms that had sufficed for the great masters, and indulged in sentiment that has too often degenerated into sentimentality. In one composer only do we find the loftiest ideas, molded into perfect form, yet making an increasing demand on the most perfect technique among musicians—need I mention Beethoven? Beethoven's piano music is something much greater than new piano music. It may be called absolute music in that it never seems to suggest the instrument for which it was written, but seems to be independent of all these human contrivances in the shape of instruments. No one ever hearing the *Appassionata* ever thinks, "What a fine piano passage," how well calculated for the instrument. If he hears again, he simply hears and is thankful without such derogatory thoughts.

In Chopin we find the highest and most complete development of the powers and capabilities of the piano joined to a creative faculty that never for a moment allowed these powers to usurp the chief place. He is *par excellence* the chief exponent of the nature of the modern piano. Every technical difficulty, every *Bevroux* passage that is known to the most brilliant of the knights errant of the piano is used by him, but always with artistic design.

It may be said that he has exhausted the resources of the instrument. No writer has since produced music in which idealism and the most perfect technique are combined; yet it is *piano* music, not *absolute* music; it never allows you to forget for a moment the instrument for which it was written. Nonetheless the swing of the pendulum will again bring back form as an essential of the art of music. This swing has brought back the lyric form with which music began, although with a very different content to what it had at first. The grace and lightness of the lyric of Corenpien's time has for succor the emotional, sometimes we might say lacrymose, nocturne or other passionately sentimental composition of to-day. But art being eternal, though the form of it may change, there is hope that there may yet arise some genius, who, though he may never surpass what has been done, may yet give the world worthy thoughts, if not in the forms of the classical age of music, in some new form as yet undreamed.

RECAPITULATE the idea that to be a musician one must forget that he should be a gentleman. Tittle-tattle, malice, jealousy, etc., are not to be found in any legitimate musical crowd, and they are entirely unnecessary to a willingness to believe in the truth and importance of other than one's own interests, and a frankness which will permit one's admitting the fact, all of these are virtues which will find a fitting place of abode in the temple of music.—N. J. Musician.

## HINTS AND HELPS.

Learn all that there is to learn, and then choose your own path.—Händel.

It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words.—R. Wagner.

The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist, etc., are able to produce. On the other hand there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—E. T. A. Hoffmann.

Students of music, as a rule, have a mania for theorizing and composing, whereas I hold that the subjects which should be taught and required, are, above all, thoroughness in practical work, in execution, in keeping time, and in the knowledge of all the great works. The rest follows of itself: it cannot be taught, but is a gift of God.—Mendelssohn.

Genius is the agency by which the supernatural is revealed to man.—F. List.

The older I grow the more do I perceive how important it is in fact to learn and then to form an opinion.—Mendelssohn.

In my opinion a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has apparently nothing more to learn.—Mendelssohn.

Too many easy exercises are hurtful to the student, and impede progress. An efficient teacher will always so instruct his pupils that they hardly notice their own progress.—P. E. Bach.

Many a man of genius perishes because he has to gain his bread by teaching, instead of devoting himself to study.—Haydn.

The teacher should teach for the sake of teaching, and should devote equal attention to the stupid and to the intelligent pupil.—M. Hauptmann.

Nothing is more fatal to music than inferior teachers and a degraded stage. It is incredible how beneficial but also how iniquitous can be the influence of teachers for years, nay, for generations to come.—R. Schumann.

The benefit which I wish my pupils to derive from tuition is threefold—to heart, ear, and hands; they are as it were the root, blossom, and fruit of tuition.—Schumann.

A good teacher turns out not pupils, but artists who become teachers in their turn.—Schumann.

Music belongs to no country, and we value beautiful music from whatever part of the globe it may come.—G. M. von Weber.

Many persons can neither understand nor feel the power of music; they were not made for music, nor was music made for them.—H. Berlioz.

It is only when our feelings, our mind, and our taste derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere concord of sounds are incapable of deeper appreciation.—F. Hiller.

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—F. Hiller.

Experience teaches us that the verdict of the public is nearly always just, and deserves respect.—G. M. von Weber.

In a composition which is full of merit, a critic should point out the faults; in another which is full of faults, he should look for the redeeming features.—M. Hauptmann.

## WHEN AND WHERE DOES A MUSIC TEACHER'S SKILL BEGIN?

BY C. W. GRIMM.

THE standard of music in any community or can be judged by its music teachers. The music teacher is the maker or the unmaker of a musical people. A teacher should develop musically intelligent pupils, should not train simply the fingers of his pupils, but, then this, he should train their hearts, then their hands, and last their fingers. This demands more of a teacher's skill than merely the ability of playing musical notations and the technique of an instrument. If music teachers teach their pupils that it is music, then the musical public will consist of adults of musical gymnasts; if music teachers teach their pupils that technique is merely a means of bringing noble thoughts and emotions of some of our gentlemen, then we will have cultured audiences, intelligent listeners.—Just what we want.

A music teacher's duty is not only to drill, but to be further reaching than that, he moulds the art-life of people for better or worse. The music teacher consists in framing the musical condition of his and by that of the public. To do this successful teacher must know more than music; he should know human nature and have business methods. He must know the world he lives in, because according to it he must adjust his plans. Invariably, when we are ready to leave the art school in a great music school or to finish their course of study under some teacher, and begin to view their future, they dream of the long string of talented pupils whom the teacher brought to perfection in a remarkably short time, and technique only, of course.—To make an impression on their natural development. The mission of music is not to produce legions of professionals—it must be a serious calamity—not to produce legions of general listeners. Teach less technique, but more insight on less books of theory, but on more books of our great masters. Infuse into your pupils the expressive performances.—To make an impression on their natural development. Show that expression is an art based upon natural laws. These laws have been revealed and subsequently treated as a science by men as Westphal, Lessy, Christiani, Schmitt, Kullak, Fuchs, and, above all, by Riemann. I wish your pupils that the expressive playing of a piece of music is worth a thousand times more than the playing of so and so many tones in a second.—keyboards of the piano was race track!

Teach the history of music, speak of the lives of composers, what they achieved, and their place. Devote a regular evening for such work. Have pupils and friends assemble. Perform yourself as a teacher professes to know, he must be able to teach himself. Only in this way can he gain the confidence of his pupils. All this is work which will make the music standard of the people. In educating individuals of the people, by instructing them, the teacher will find that his skill begins with age pupils. Many are ready to call such a pupil one. A really dull pupil ought to be dismissed in polite manner by the teacher, but, before he does, him, let the teacher be sure that the pupil is so and that it is not a deficiency in his own skill, some appreciation for musical art in that pupil. Our great Weber was once called a dull pupil, was nothing remarkable when young! Great teachers are never the result of teaching; they grow through all disadvantages, and always reach the which the light within has destined them. Bach, or Wagner, or Paderewski of to-day, no skill required to teach them, they are content ahead of the carefully prescribed plans of their. Think of Liszt and Czerny, or of Robert Schumann. A true talent will take care of itself. Frequently a teacher cannot display much skill. Yet, every teacher displays with the greatest of his most talented pupils first, those in which teaching was required. Let him show what

## PIANO PRACTICE AS A FACTOR IN CHARACTER BUILDING.

BY EDWARD HARRY PERCY.

## IV.

It develops taste, imagination, and emotion. With all the modern complex high-pressure methods and machinery which the scientific pedagogy of our day is bringing to bear to stretch memory to its widest possible span and grind intellect to its keenest possible edge, little or nothing is being done in this country to educate the æsthetic nature. That equally important and far more attractive side of being upon which depend all the higher graces and pleasures of civilized life in its best sense, refined taste, an active imagination, a sensitive and profound emotional susceptibility, invariably accompanied and evoked, as they must be, by a true appreciation of the arts, and the pure, impersonal, elevated pleasures which they afford, are at once the best criterion and the choicest possession of the genuinely cultured. Yet this whole department of education has been, and with few isolated exceptions still is, culpably neglected by all our American institutions of learning, from the primary school to the proudest university. The very word "æsthetic" is not to be found in the curriculum of most of our colleges, or in the vocabulary of their professors, and so long as this remains the case we may have a learned, but we can never have a cultured nation. We are crammed with dry facts from the primer to the college diploma, but of thoughts we are taught very little, and of feelings nothing. What wonder that we are, as a race, hard, prosaic, superficial; rising above the more sordid, selfish considerations of food, clothing, and shelter. Yet the very beasts appreciate bodily comfort, and the merest savage can glory in gorgeous apparel. The highest pride and privilege of civilized man should be to lift himself, for his chief interests and pleasures, to the loftier, spiritual altitude of abstract thoughts and impersonal emotions. At present a meagre study of English literature, and that from a historical rather than from an analytical standpoint, and a more or less thorough course of music comprise about all the systematic effort in this direction which is being generally made; but these, inadequate as they now seem, are nevertheless channels through which a turning tide may later pour a refreshing, regenerating flood over our land. All honor to those who are faithfully striving to widen and deepen them. The natural temperament of our people is well fitted to furnish a fruitful soil for the fair flowers of idealism. If they can be once properly planted and cultivated and if this desert of commonplace can be efficiently irrigated from the fountains of enthusiasm, mingled, alas! with the tears, if not the blood, of the pioneer enthusiast, music, though not the only means of promoting the desired end, is one of the most efficient, universal, and easily accessible. Every musical composition worthy of the name is a study, not only in mechanical manipulation and dexterity and in a mental translation of visible symbols into audible effects, but at the same time in the judicious application of taste, imagination, and emotion. Every such composition contains beauties of form, of architectural construction, of rhythm, shading, and contrast, which it requires, a discriminating taste to discover and render apparent. Each embodies a mood or series of moods, which must be appreciated, sympathized with, and shared, to be expressed; and many, especially descriptive works, depend for their effect upon the direct parallelisms of nature, which demand a lively imagination to recognize in order to reproduce them. This healthful and pleasurable exercise is given to every department of the æsthetic nature, resulting necessarily in steady, rapid growth. No conscientious teacher who has watched the development in this direction of even the most seemingly unpromising pupil, when properly guided, will question the force and truth of this statement. Moreover, such education, like every other form of self-culture, is not confined to the individual student, but radiates to all about him, diffusing a real though sometimes imperceptible benign influence. It is an inspiring thought, but one based on solid fact, that every school girl who learns to render intelli-

gently and musically even the simplest good composition, every time she plays it for friends is helping to improve their taste as well as her own, is not only promoting her own development, but is actually contributing just so much to the æsthetic culture of a nation, and where can effect be better placed or more imperatively needed? It is infinitely more noble and worthy "to be" than simply "to have" or "to do." When shall we Americans cease ringing eternal charges on the verb "to get," and bestow a little attention and little time and energy on the proper conjugation of the verb "to become"?

## THE ELEMENTS OF A SUCCESSFUL TEACHER.

BY T. L. RICKART.

It is a fact which must be admitted by all, that there are many men and women engaged in the profession of music, whose work is a partial or complete failure. The harm done by such teachers is very great, first to worthy members who are really capable of doing good work, and second to art itself. Those who fail in part or wholly also fail to see that the fault lies with themselves and not with others. The conditions of success (and failure) are largely from within. I say "largely," because there are adverse circumstances over which we have no control, which affect us considerably, although if in his make-up a teacher possesses the elements of success (among which, I will mention slightly in advance, will be found resolve, will, courage, and perseverance), he will triumph over all obstacles, be they what they may.

In the first place, he must feel within himself the desire to disseminate the knowledge he possesses—a desire born of an inherent love of music coupled with a settled consciousness of its high mission, its power and sacredness.

In other words, he must be "called" to preach the "gospel of sweet sounds." Because a person knows a little music—can play or sing a little—is no reason why he should teach; but (with some talent to begin with, developed by practice and study) if he finds a great delight—his greatest delight—in the art, a solace and joy such as nothing else gives, that is call enough. Emerson says: "The talent is the soil," and there can be no call without talent—talent for music, and talent for imparting musical knowledge. Some teach as a pastime, and some for spending money, and so on. Are you teaching for either of these objects? Then get a change of heart, or forever give up the claim to a discipleship to which you are unworthy.

Another essential element required is that the teacher must be a musician in every sense of the word—nothing less, nothing more, in other words, a man of one work—and in a certain sense, of one idea. All his thoughts, words, and works must be concentrated to one object, not merely giving piano lessons, but music teaching in its largest sense. He cannot be an innkeeper, clerk, trader, or farmer, and at the same time expect to do anything worthy of notice as a teacher. To many living in large cities and strictly musical centres this last statement may seem unnecessary, but it is only too true that in many remote districts many try to fill two or three vocations at the same time. My fellow music-teachers, how many irons have you in the fire? You must devote your whole soul to music (who is a jealous mistress) or leave it to those who will.

Further, to be successful a teacher must possess good judgment, or to put it plainer, common sense. Francis Wayland once addressed a class of young students thus: "Young men, if you lack intelligence, you can secure it; if you lack piety, you can get that; but if you lack common sense, God pity you!" To know just what to do at the right time is a faculty that a music teacher needs if anybody does. So many pupils, all different in disposition and needs; some with aspirations, though more without; some smart and intelligent, others dull and stupid; a few indolent, many indolent; and to make the complication greater all the talent is often on the side of the indolent; yet the same object is to be attained in each case, or at least the attempt must be made to attain it in each case with equal fidelity. It is obvious that a different method must be adopted in accordance

with their several necessities, and this being so, I can conceive of no work where a greater need of good, sound judgment exists. This faculty can only come from experience, and no one ever profits by experience who goes through life with his eyes shut; therefore a teacher should, from the very beginning of his life-work, carefully observe the results of the work of himself and others, and this itself will be quite a factor in developing a good judgment.

A fourth essential is a deep consciousness of the dignity of music and its profession. A great English organist, Dr. S. S. Wesley, complained that four being the friend of science, a composer had become a "musician among tradesmen, and a tradesman among musicians," or words to that effect. "High-and-mightiness"—"I am-holier-than-thou" feeling and air is not dignity but foolishness, and usually gets the scorn it deserves. There is much more dignity in true humility, that is, that humility that has no trace of servility or sycophantism. That the profession of music has not yet been universally acknowledged as being on a par with other professions, is largely the fault of its members themselves. The lives and characters of many musicians are not in accordance with musical traditions. There is much jealousy, anger, harsh criticism, and often unprincipled competition and exclusiveness between those whose work is to increase the knowledge of something which is conducive to peace, love, joy, and friendliness. The world is quick to notice this, and if it deigns to favor us with an expression at all, merely says, "What fools these mortals be." Let us endeavor to do away with every thing that in any way detracts from the dignity of our profession and exalts nothing that can in any way uphold it. "What your heart thinks is great, O great," one writer assures us; and so if you have not yet gotten your heart schooled to the belief that music is the grandest thing under heaven, and teaching its principles and uses the noblest vocation of all, then try something else.

There are many other points on which I should like to touch, but I am already alarmed at the length my article has assumed. I do want to say though, in conclusion, that a most important element—in fact an indispensable element—of success is sincerity and truthfulness. Never pretend to be what you are not, however great the temptation to do so may be, or however small the chances of exposure may be. In a recent *ETUDE* we read: "Nothing really succeeds but what is based on reality; sham in a large sense is never successful," and, if I may quote Emerson again, "Pretension never wrote an *Iliad*, nor drove back Xerxes, nor christianized the world, nor abolished slavery." Sincerity may possibly, though not necessarily, occasion a slight immediate loss, but in the end it pays one hundred fold.

For the sake of emphasis and completeness, as much as anything, I will mention the following qualities as being absolutely necessary, though they are all included or understood in the foregoing, viz., impartiality, unimpaired industry, constant self-improvement, and, finally, unaliated patience.

## TIRING THE PUPIL.

BY RAFAEL JOSEPHY.

In teaching the piano-forte, great care should be taken never to tire the pupil. Especially does this apply to very young scholars. The lesson of the latter should always be made to seem as much like play as possible. I knew one excellent lady teacher who had some very juvenile pupils, and who interested them deeply in the most intricate studies by telling them stories about her dexter fingers as they traversed the keyboard. For instance, she would say, "Now the fingers of my right hand and of my left are members of rival fire companies, and they are running a race to a fire. The fire-engine of each hand is the captain of his company, so he will run ahead and lead all the others. Look out, now; off they go!" and away would dash the nimble fingers up and down the keyboard, while the little pupils, with her interest aroused to the utmost, and no longer regarding her piano-rehearsal instruction as a tiresome lesson, broke on enthusiastically to see whether the right or left hand company will get to the fire first, and determine its practice incessantly, until she can play such a splendid game "all by herself."

## NEW PUBLICATIONS.

STUDENT AND SINGER: THE REMINISCENCES

OF CHARLES SANLEY. MACMILLAN &amp; CO.

Students and less experienced musicians look with feelings somewhat akin to awe upon those who have won success in professional life, and are prone to think that each a glimpse of the pathway they have trod, we catch a glimpse of struggle, partial success, retrogression, and persevering effort before we perceive the end crown and assured success.

There is always an encouragement in such glimpses, both young and old, and did the memory of eminent musicians serve no other purpose than this they would be amply justified.

It is not, we must confess, every life which counts matter for such a service, and, perhaps, there are so many biographies written which might just as well remain unknown.

It is not universally true, but it is very generally a fact that the most successful are those who have had the greatest obstacles to overcome; and the story of such conquest with adverse circumstances and the final triumph over them is decidedly helpful. The reminiscences of Charles Sanley are of this order. Destined for a career in spite of discouraging conditions reached the goal of true artistic success.

The book is very interestingly written, in a style once unaffected, unpretentious, yet strong.

His opinions are free from pedantry, but nevertheless he sets forth ideas worth remembering.

His early discouragements, and his lack of funds while a student, are spoken of in a many way. Like most other musicians, he found upon the part of his father a decided dislike for music study, but when the pro-choral work struck the vibrations were true and the reward, he indulged in the usual youthful aspirations, and offered the consequent disillusionment. He said: "I had not then learned that talent, unaccompanied by the blast of trumpet, has a weary, tedious road to the goal in order to obtain, if it ever does obtain, due recognition." \* \* \* And I have learned that fast and about art, poetry, painting, architecture, music, more or less, and hypocrisy.

This same course of learning has been the lot of many since, and it is well known to all who have received any education.

His definitions of hypocrisy and cant are worth qu-

ing. "Cant is the voluntary oversteering or perverting of a real sentiment; hypocrisy is the setting up a pretension to a feeling you never had, and have no intention of feeling."

For all cant I believe that most in vogue is the cant about art. "We are all too well acquainted with music," cant and hypocrisy, cropping out as they do on every side, to question these statements. And coming from one who has earned the right to speak authoritatively, but emphatic facts. His deductions regarding earnestness of purpose—classified as it is to security—

the part of follow-musicians are very much to the point. "The greatest disappointment I have met with through life has been the lack of earnestness I have experienced in the major part of my fellow-workers. I cannot understand a man professing to be an artist being content to remain at the bottom of the ladder, when he knows the

defiance of all obstacles, he must rise if he wishes to do so." Student, young musician, mark the following concluding statement of the preceding sentiment: "I will save many failures and much wretchedness if all men are not endowed with the necessary means."

Some are given five talents, to some three, and to some only one, and from each a proportionate result is expected. Discontent with their humble means is to be met with striving; vanity and laziness many very brilliant natural endowments ought, with conscientious work, to place them in the front rank."

Of the same value to students is the statement of his master, at Milan, in answer to the impatient question of his father at his apparently slow progress.

His teacher tells him: "Progress is not made in a rapid rate your father evidently expects; it must be step by step to make it secure. You cannot judge progress from day to day, or from month to month steadily, and at the end of six months count what you can do then with what you could do at the beginning, then you can estimate the advancement made. There must be time to receive the instruction and time to digest the instruction received."

Surely this is the true way to gain progress, while often dinned into the students' ears it is near frequently forgotten.

We would present the following extracts for the consideration of those who seem to esteem a great technical and much power the desideratum of all study, would impress upon students the necessity for *refined delivery, and finish* in the execution of all (talents are ours); attention to these distinguished artists from the artists.

Much more there is which could be quoted with profit, but the extracts already given show the thorough character of the book.



## PUBLISHER'S NOTES.

We have just published a monograph entitled "Habit in Pianoforte Playing," by Carl Hoffmann, to which we call the particular attention of the readers of *THE ETUDE*. This little work deals in a somewhat novel and independent way with the kinds of motion which it conceives to be essential to a logical system of technique, and the manner in which these are to be brought under control of the mind, and afterward developed into habits of movement. Special features in the treatment of technique are: (1) *continuity* of movement with respect to successive fingers in legato as distinguished from the usually applied *simultaneous* motion; (2) application of positive motion to the metacarpal joint, the elbow joint, and the shoulder joint chiefly; the wrist being used wholly, and the fingers largely, in cooperation with the positive motion of the forearm—that is, negatively, in the sense of not originating the movement; (3) production of the various forms of staccato by a uniform series of motions, varying these only in their time relations and not in their character; (4) exact adjustment of time relations between hand and foot in the use of the pedal in sustaining tone. Other minor important features enter into the work, examination and study of which we commend to students and teachers of piano playing.

From time to time we receive letters asking for information regarding various matters connected with our business; among them the following are some of the most important inquiries we are called upon to answer: "Can the music published in *THE ETUDE* be procured in sheet form?" "Do you publish any music beside what appears in *THE ETUDE* each month?" "Can you furnish music and music books not published by you?" "Do you ever procure music from Europe, if desired?"

For the benefit of those who ask, and others who are interested, we will, in as concise a manner as possible, try and give an idea of our business.

At present our business occupies an entire building, 70 feet deep and 22 feet wide, and four stories in height, filled from cellar to roof with sheet music and music books consisting of publications of all the prominent publishers in the world; we have the largest stock of imported music in Philadelphia, and we can furnish any publication either in sheet or book-form, that is procurable; we have direct correspondence with many European publishers, and send orders for goods abroad almost daily. There are from seven to eight experienced clerks busy continually in filling orders, and beside these there are fifteen other people engaged in various duties connected with the business in different parts of the building.

We receive from 250 to 300 letters and postal cards daily.

Our shipping department forwards each day on an average from 150 to 200 mail packages, and from twenty to thirty-five by express.

The music published in *THE ETUDE* is only about one-third of what we issue each month, so that those who see what is published in *THE ETUDE* miss a great many fine compositions. This can be overcome by sending for our "Novelty Book," which will be sent on application, and is simply a book form which is returned to us unsolicited; this will assure you having sent to you each month for examination all of our latest issues, which you are not obliged to keep, but can return if not useful.

All applications for catalogues and terms are promptly attended to, and we take pleasure in furnishing any information desired on any matter relating to music.

We trust that these few lines will give our readers a fair idea of what we are doing; in a word, we are a fully equipped music house, ready and able to serve all who are interested in music.

The "Adjustable Piano Chair," advertised in another part of the journal, is, perhaps, the only perfect piano chair made. The editor of *THE ETUDE* has been using one for some time, and can heartily recommend it. Circulars giving full description of them will be sent from *THE ETUDE* office.

We have just received a new catalogue, for 1898, of music folios and vols. containing cuts of many different styles; it will be sent to any of our customers on application.

Our stock of musical literature works is one of the largest in the trade. We make it a point to secure everything that comes out in this line as fast as published; any kind of our readers who cannot procure books of this kind from their dealer would do well to send direct to us.

The new and complete catalogue of all our publications up to date will be ready before the next issue of this paper. We intend sending a copy to each of our patrons, but as it is possible that some may, by accident, be overlooked, it would be well to drop us a card requesting a copy; this will insure your receiving it.

The extraordinary offer on eight new works expired February 1st. We will fill no more orders at reduced rates.

Five out of the eight new works are on the market, viz., Landon's Piano Method, Macdonald's Melody Playing, Vol. II, Mathews' Graded Course in Pianoforte Playing, Vol. V, Selected Octavo Studies, Presser, and Wilson G. Smith's Special Scale Studies.

The three yet to appear are Musical Dominoes, School of 4-Hand Playing, Vol. III, and Landon's Melody Studies for Piano or Reed Organ. We will book orders for any of these three works at 25 cents each during February, if cash accompanies order. We hope to deliver all the works during this month. These offers are positive bargains. The goods are offered for even less than they can be made, in order to introduce them.

Teachers all over the country are introducing *THE ETUDE* into classes. It pays in many ways. It enhances the pupils' interest in music. It gives the pupils good, chaste music to play during the year. It keeps them posted on the prominent musical events, and often is the means of retaining pupils. The publisher offers liberal cash deductions to clubs, or gives handsome premiums. Try and see what can be done this month. Teachers need have no apprehension that *THE ETUDE* will not keep up its standard. We mean to put our best energies in this work. Our larger our constituency, the greater our encouragement.

We have just issued a new catalogue of our sheet music, which has been arranged according to authors. We also have printed a complete descriptive catalogue of our music. Both these catalogues are valuable. They will be sent on application, postage paid. It must be remembered that all our sheet music is of superior order. No poor engraving, no bad printing or paper, but is first class in every respect. Our terms are liberal. Write for information.

## TESTIMONIALS.

It affords me pleasure to say I heartily endorse the highest encomiums you have had as to your editions of "Songs Without Words" and "Four Hand Playing."

The foot-notes and fingering of the former are most desirable, the value of which cannot be overestimated. The latter work has been long needed, and I can but regret that they were not both in my possession long ago. Your edition of "Landon's Organ Method" is in all respects equal to its claims. The instructions as to preliminaries are so clear that an ambitious student could advance considerably without aid if a teacher were not obtainable.

I have found the "Landon Organ Method" greatly superior to any other method that I am familiar with, and I feel sure that the "Piano Method" will meet the wants of pupils in those points which have been entirely neglected in other works. Mas. E. L. McGuffin.

After having carefully examined the Mendelssohn selected Songs without Words, I can truly say that it is the finest work of the kind I have ever seen. Mr. Cady certainly is deserving of great credit for his wise selection of the songs. C. A. WARD.

## SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

PERHAPS the chief feature of the performances given at the State Teachers' Convention at Reading, last month, was the piano playing of Leopold Godowsky, the famous pianist from St. Petersburg, Russia. This artist is one of the few of the great ones who may be counted on the fingers of one hand. His reputation in Europe is of the highest, and his recitals in the various European capitals created genuine and pronounced enthusiasm wherever he appeared.

He is *par excellence* a lover and interpreter of the romantic school, his sensitive nature and refined mind naturally leading him to adopt those eternal proportions which breathe the softly delicate and subtle instincts actuating and elevating the human soul into the ethereal realms where pure spirits soar. His touch releases from the indelible an element which may best be described as soulful perfume, and appeals to the inner consciousness as fragrantly as does the rose or the violet to the sense of odor.

Under his lissome fingers there dwells and exhales an atmosphere which sometimes appears not to be of this earth, but to belong to that remote domain from which may come the soft voice of music as caroled by the choir of Heaven. The listener, lost to outer material sense, as is the player, is carried into other worlds, and hears the soft whirr of white wings through the ether.

As the entrancing sounds cease a sudden rapturish find expression, and with it the creator and interpreter find material surroundings encompassing them—for they have returned from the esoteric regions to worldly companionship again.

Mr. Godowsky's manner at the piano is admirable. He is absolutely without affectation, and as he approaches the instrument he clearly regards it as his companion that is become one with him in his interpretations. He excels in Schumann, Chopin, and Beethoven, the marvelous contrasts between these masters offering no obstacle to him in analyzing and re-creating their thoughts.

The broad and powerful harmonies of Beethoven grandly rise in contrast with the subtlety and exotic imagery of Chopin. Schumann is rendered with a delicate sense of appreciation, infinite pauses breathing through the lovely melodies and harmonies. Mr. Godowsky's touch is perfection perfected. The complexities of Liszt are to him as simple as scales, and his perfect ease on the keyboard is one of his most marvelous attractions. He is a true tone-painter, and excels in soft and gentle colorings, at times flashed through as if the anger of the Infinite, or the wall of a lost hope. He possesses the true faculty of placing himself *en rapport* with his audience, and a sort of friendly, if unspoken, feeling manifests itself instantly.

During his recitals Mr. Godowsky used a concert grand piano from the New York factory of Gildemeister & Kroeger. It was a marvelous instrument, and materially assisted the artist, unflinchingly responding to his varying moods. Its tone was stronger than any we have ever heard, yet was in no sense sacrificed to purity or quality.

Under Mr. Godowsky's magic touch it filled the theatre with melody. Such an instrument as this must be regarded as a *chef d'œuvre*, and its makers should be highly congratulated upon their great achievement. The instrument was afterward examined by a number of visiting musicians, who pronounced upon its remarkable character. We may safely say that no such instrument has before come under our hands.

LADY with experience, desires position as teacher of Piano or Voice culture, where there is a good opening for teachers; or as accompanist to vocal teacher, Conservatory Graduate. Address "Music Teacher," *ETUDE* Office.

## THE "CROWN" PIANO.

A thing of beauty and of worth,  
The first action on the earth,  
Full trim frame and over-arching scale,  
Nickel and polished action hammer rail,  
New re-acting action—very light,  
Double re-acted case, any road you please,  
Three string unions—each chrome tone,  
Pin block sturdy and hard as a bone,  
Of all the pianos in our fair land,  
None equals the "Crown" Concert Grand.

Sounding board of quarter-sawn spruce,  
Never known to a ill, warp, or break loose,  
Pured iron cast ornamental panels and moldings,  
Music rack swing, as you place your roll in;  
Prestige action—a look of an angel,  
Brings a roll of thunder or angelically sweet.  
We press the keys, our very souls  
Seven filled with melody as from its rolls,  
Such heavenly tones as only are found  
In Bent's piano, the superb "Crown."

A YEAR  
KR  
were freely  
piano of the  
firm has di  
actual qua

Not only  
KROEGER  
but its pian  
very higher  
Basing a ju  
that first p  
accorded t

The most  
been made  
names, the  
& KROEGER  
ties untouc  
known firm

This ap  
Grands, ar  
position of  
ment in th  
strengthen  
that it is t

Seco







### The Improved Davis Patent SPRING BACK CHAIR.

For Piano, Typewriter, Sewing machine or Desk. It affords the most delicious comfort to weak backs. It is beautiful and artistic in design. Adjustable to fit large or small, short or tall persons.

Will send any style on approval, to be returned at our expense if not perfectly satisfactory. Ask your dealer for the "DAVIS CHAIR." Send for catalogue of full upholstered styles, with price lists and discounts. AGENTS WANTED. DAVIS CHAIR CO., Maysville, Ohio.



**Second European Musical Course in St. Louis.**  
by Dr. Robert Goldbeck, at Goldbeck College, 3033 Pine Street. The first session, 1892, met with unprecedented success. Pupils attended from all parts of the United States, among them distinguished musicians. For the most progress during the time we offer again as First Prize \$200 in cash. Second and Third Prizes, Gold Medals and College Pins. Dr. Goldbeck is universally recognized as a master equally great as composer, conductor, artist, teacher, and may justly be termed the founder of a new era in musical education. A system of Goldbeck Schools has been organized and the parent branch located in St. Louis. Dr. Goldbeck intends bringing with him the celebrated violoncellist, Hermann Lieberlin. March 18-June 10 he will conduct as it were a European Conservatory in St. Louis, and give the rare opportunity of study with one of the greatest living masters at extremely low prices. His compositions, so successfully rendered in Berlin, will be repeated in St. Louis. For circulars, address  
MUSICAL ART PUB. CO.

### STUDIES IN PHRASING.

BY W. S. B. MATHEWS.  
PRICE \$1.50, NET.

A collection of a higher grade of Piano Compositions. Also containing an extensive treatise on expression, which is as practical as it is valuable. The principles given in the treatise are exemplified in a series of the finest compositions of the greatest composers, including selections from Bach, Schubert, Mendelssohn, Schumann, Chopin, and Rubinstein.

### Selected Songs Without Words.

MEDELSSOHN.

Critically Revised by Calvin B. Cady,  
With Portrait and Biographical Sketch by  
Theodore Presser.

PRICE 75 CENTS.

This edition is beautifully printed on good paper. It is annotated, and newly phrased and fingered. The critical notes will be found especially practical and valuable. There are nineteen of the songs, printed on 56 pages. The selections were by the advice and co-operation of many leading musicians of this country.

Address the Publisher,

THEODORE PRESSER,  
1704 Chestnut Street, - Philadelphia, Pa.

### GROVES' DICTIONARY OF MUSIC AND MUSICIANS.

The only Complete Encyclopedia of Music in the English Language.

Bound in handsome Brown Cloth, Gilt Tops. Put up in boxes and sold only in complete sets. This new edition includes the Index.  
Price for 5 Volumes, (including Index,) \$18.50.  
Price for Index, \$2.50.

Address THEODORE PRESSER,  
1704 CHESTNUT ST., PHILA.

### THE MUSIC LIFE, AND

### HOW TO SUCCEED IN IT.

BY THOMAS TAPPER.

PRICE . . . \$1.50.

This work is a companion volume to "Chats with Music Students" by the same author. Numerous phases of art and art life are talked about in a thoroughly practical way. It points out the way of success to teachers and students in art life. Mr. Tapper's informal and thoroughly pertinent manner of writing has a real value in it, that will make this companion volume indispensable to every musician.

6,000 SOLD.

### SELECTED STUDIES.

BY STEPHEN HELLER.

Selected from Opus 45, 46, and 47.

PRICE \$1.50.

Revised by Albert Ross Parsons, Calvin B. Cady, Arthur Foote, Edward Baxter Perry, John S. Van Cleve, Wilson G. Smith, and Charles W. Landon.

These études are carefully fingered and phrased, metronome marks given, use of pedal made clear and concise, and each one is described, named, and annotated, the remarks containing valuable hints and suggestions as to touch, style, and methods of study. This is the finest edition of these valuable études ever published.

Address Publisher,

THEODORE PRESSER,  
1704 Chestnut Street, - Philadelphia, Pa.

### TEACHERS'

### POCKET METRONOME.

SIMPLE, CONVENIENT, NEAT, AND INEXPENSIVE.

Price, Nickel-plated, 50 Cents, Net, Postpaid.

Giving the correct Metronomic Marks after the Maelzel Standard, together with the True Tempos of all the Dances.

These instruments have been especially manufactured for THE ETUDE, and will be sent as a premium to any one sending two subscribers. Address

THEODORE PRESSER,  
1704 CHESTNUT ST., PHILADELPHIA, PA.

### Introduction to Studies in Phrasing.

#### FIRST LESSONS IN

### Phrasing and Musical Interpretation.

W. S. B. MATHEWS.

PRICE . . . . . \$1.80.

The author has brought together a valuable collection of little pieces, musical and poetic in quality, within the ability of children's fingers and within the range of the children's minds. They are taken from the most successful collections of this class of tone poems for children the world can show.

The pieces are all closely annotated, fingered, etc. There is also, at the beginning of the work, a few chapters on the object and manner of using the work; Rudiments of Musical Form; Phrasing; What it is to Play with Expression; Subjective and Objective in playing, etc.

The work is intended to precede the two volumes of "Studies in Phrasing," which are among the most popular musical text-books now used in the country. As a work of genuine usefulness in teaching, the volume cannot be excelled.

### COURSE OF

### PIANO STUDY,

IN TEN GRADES.

By W. S. B. MATHEWS.

Five Grades Now Ready. \$1.00 Each Grade.

W. S. B. Mathews, with the help of other noted musicians and teachers, has taken the whole field of études, and from them selected such as are most useful for meeting every necessity in a teacher's experience. Teachers will be delighted with the sterling musical and useful technical qualities of these études.

There are ten grades, a volume to each grade, each containing about thirty pages, and the studies in each volume progressively arranged. The selections are carefully fingered, phrased, edited, and annotated. Every difficulty is prepared by being first introduced in its simplest form.

### THEODORE PRESSER

ORDER BY  
NUMBER ONLY.

- 1250 Webb, F. R. A Song of June. (Waltz Vivace) Grade IV. . . . .  
A graceful and brilliant waltz. It is an excellent teaching piece, as it gives opportunity for developing good finger and hand technique. It is also a good dancing piece.
- 1281 Webb, F. R. Op. 57, No. 2. The Firefly. (Polka Caprice) Grade IV. . . . .  
Melodious, swingy, and taking. It is also a good teaching piece.
- 1282 Webb, F. R. Op. 57, No. 3. A Souvenir. Grade III. . . . .  
A very good mazurka. The melodic counter themes in the bass are very effective, as is also the abrupt transition from major to minor in the first part.
- 1283 Webb, F. R. Op. 68, No. 2. (Minuet) Grade III. . . . .  
The harmony of this piece is rich and well worked out. It is solid in style, and yet of a tuneful, popular character. The entire set of pieces is especially medium for teaching purpose. The fingering and phrasing are carefully and critically marked.
- 1284 De Kontaki, Chevalier. Op. 370. (Minuet Louis XV.) Grade V. . . . .  
A good study in chord and left-hand octave playing. It is also useful for developing a crisp staccato. It is a study in melody and form.
- 1285 Houseley, Henry. Flowers of Autumn. (Concert Waltz) Grade IV. . . . .  
A brilliant and swingy waltz. It will please both teacher and pupil.
- 1286 C. Bohm. Op. 282. Frolic of the Butterflies. Grade V. . . . .  
A graceful mazurka in 3/4 time, with a lively and popular writer. Good for trial and steady playing.
- 1287 Moelling, Theodore. Nocturno. Grade V. . . . .  
More than with other pieces, the accompaniment is the melody is to the right, while occasionally the melody is in the left hand. These five études are a fine study in accompanying. The accompaniment consists of repeated chords, making rather difficult work. It is worthy of use.
- 1288 Waddington, Edmund. Rippling Stream. (Mazurka) Grade V. . . . .  
Like the other mazurkas of this set of pieces, it is brilliant and tuneful, and will be popular.
- 1289 Schmid, Johann C. Bravado, Der Kuss, Op. 10, No. 1. Grade I. . . . .  
A simple and easy piece, suitable for the beginner.
- 1290 Schmid, Johann C. Der Ulane. (Four Miltary Marches) Grade III. . . . .  
Bright, useful mazurkas for young students. Useful for creative work.
- 1291 Mathews, W. S. B. Standard Course of Studies in Ten Grades. Book I. . . . .  
Metodious studies selected from the best compositions carefully edited, fingered, phrased, and annotated, supplemented with complete directions for the application of Mason's System of Technique. These five études are equal in quality to the best pieces of standard composers, and will interest the pupil and teacher rapidly advance him, yet they do not sacrifice technical value for pleasing melody, but give a happy combination of the two features.
- 1292 Moelling, Theodore. Souvenir D'Italie. Grade II. . . . .  
A tarantella, which, when worked up to the required tempo, will help to give flexibility and strength to the fingers. Requires a light arm.
- 1293 Moelling, Theo. Onward. Grade II. . . . .  
A very excellent teaching piece. It unites melodic images with chord playing, and will greatly aid to develop a good touch.
- 1294 Moelling, Theo. Mignon. (Petit Rondo) Grade II. . . . .  
Another of the same set. Consists principally of scale passages, but is useful and interesting to young students.
- 1295 Fenimore, W. P. A Set of Six Children's Pieces, entitled "School Days." 1. Schoolmaster's Waltz; 2. The Grand March; 3. The Skipping Polka; 4. Cake and Cream Mazurka; 5. Birthdays; 6. Romping Galop. Grade I. . . . .  
They are all bright and tuneful, and above the average of many pieces, as they retain their interest throughout. They will benefit both fingers and wrist, and give a taste for good music.
- 1291 Behr, François. Op. 675, No. 5. and 6. In May, and a Barcarole. Grade I. . . . .  
Two easy teaching pieces, written in the familiar flowing style of this composer. Are always liked.





\*THE\*  
**BRIGGS GRADUATING  
SOFT-STOP PIANO**



Does away with the necessity of a separate instrument for technical practice, combining all the desirable features of the dumb keyboard, practice clavier &c. in a perfect piano.

What is the Briggs Graduating Soft-stop???

It is a mechanical appliance enabling the pianist or student to use any quantity of tone he may desire, or entire inaudibility, by the adjustment of a milled pull handle, placed above the keyboard in the Briggs Piano. The gradations in tone power do not effect the quality of tone, or the touch of the action.

Have you read "POINTS PERTINENT TO PIANOS"???

Copies mailed on application.

**BRIGGS PIANO CO.,**

C. C. BRIGGS & CO., Proprietors.

**MANUFACTURERS OF GRAND AND UPRIGHT PIANOS,  
5 & 7 Appleton St., Boston, Mass.**

New York Agency, C. H. Dutton & Co., 367 Broadway.

**STEINWAY**  
**Grand and Upright Pianos.**

The recognized Standard Piano of the world, pre-eminently the best instruments at present made, exported to and sold in all centres of the globe, preferred for private and public use by the greatest living artists, and endorsed, among hundreds of others, by such as:

Richard Wagner, Franz Liszt, Anton Rubinstein, Hector Berlioz, Pelicien David, Charles Gounod, Ambroise Thomas, Theodore Thomas, A. Dreyfshock, Stephen Heller, Adolphe Henselt, Alfred Jaell, Joseph Joachim, Rafael Joseffy, Moritz Rosenthal,	Thodore Leschetizky, Arthur Fiedlheim, E. Van Luten, Franz Rummel, A. Marmontel, William Mason, S. B. Mills, J. Moscheles, Albert Nisemann, Nicola Rubinstein, Camille Saint Saens, Anton Seidl, W. Taubert, Rudolph Willmers, Carl Baermann,	Carl Wolfshohn, Theodore Reichmann, Adolph Neundorff, AND BY MENAGES. Adelina Patti, Etelka Gerster, Teresa Tiutens, Annette Eschpoff, Anna Mahling, Marie Krebs, Adele Aus Der Ohe, Paropa Ross, Minnie Hank, Emma Juch. &c., &c.,
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Illustrated Catalogues Mailed Free on Application.

**STEINWAY & SONS,**

Warerooms, Steinway Hall, 107-111 E. 14th St., New York.



New Style 10.

**MASON & HAMLIN**  
**IMPROVED PIANOS**

Represent the same High Standard of Excellence  
which has achieved a Reputation for their

**ORGANS**  
AS THE  
**STANDARD OF THE WORLD.**

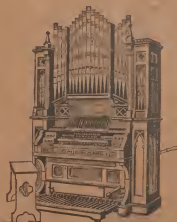
These Instruments have been supplied to Churches, Convents, Sisters of  
Charity, Missionaries, and Schools the world over.

**MASON & HAMLIN ORGAN AND PIANO CO.**

Headquarters, 154 and 155 Tremont Street, Boston.

New York Branch, 158 Fifth Avenue.

Chicago Branch, 185 and 187 Wabash Avenue.



New "Linet" MODEL, No. 804.

PHILADELPHIA REPRESENTATIVES, GOULD & FISCHER, 1221 CHESTNUT STREET.